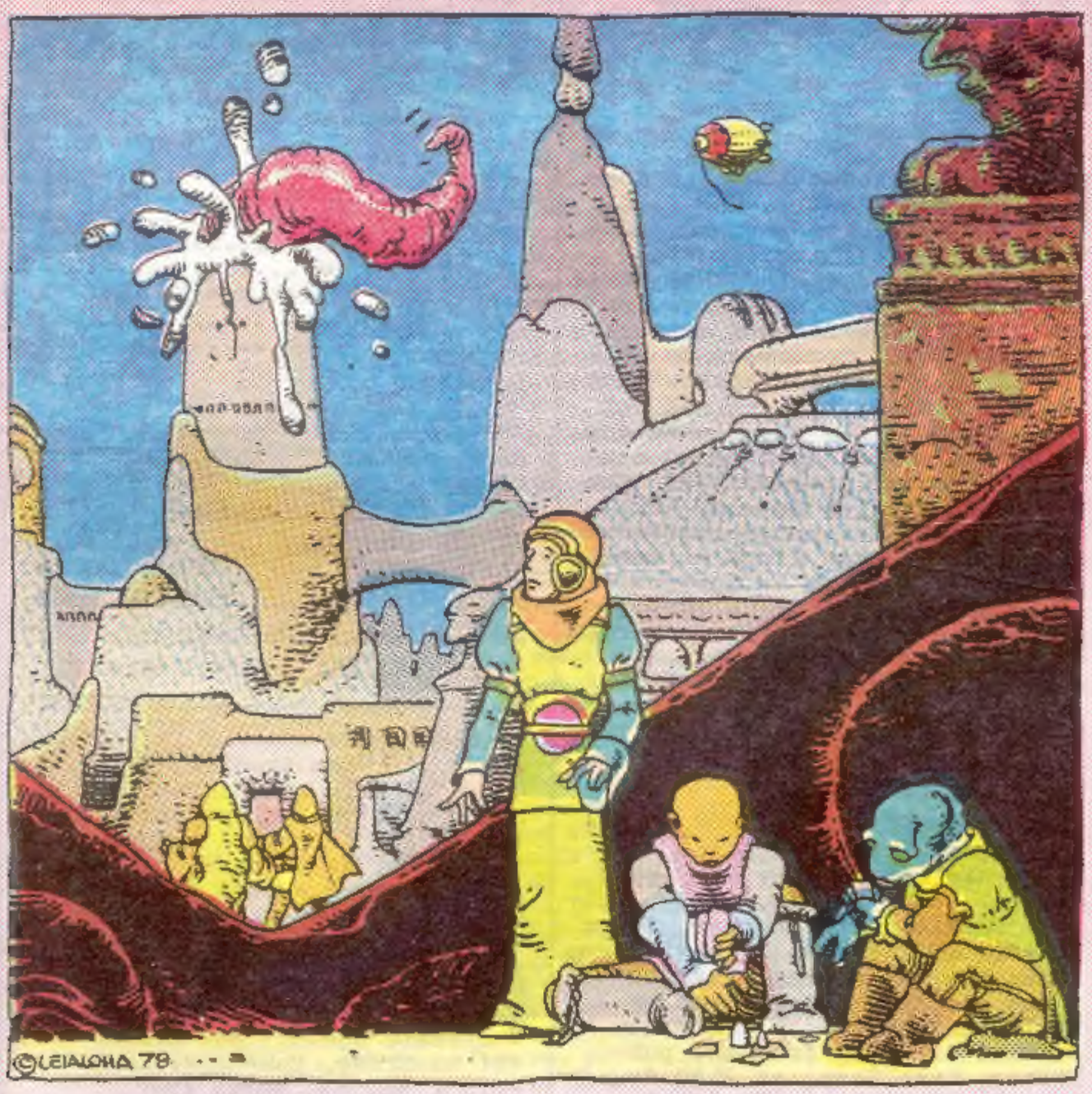
SCIENCE FICTION COMIX SUPER SPECIAL

CASCADE COMIX MONTHLY

March 1980 No. 19 $1.00



TRINA ROBBINS • GREG IRONS • MIKE FRIEDRICH

Walt Disney Productions and cartoonists Dan O'Neill, Ted Richards and Bobby London have ended their eight-year legal battle involving the use of Mickey Mouse and other Disney characters in AIR PIRATES FUNNIES and other publications. Documents on file in U.S. District Court show that the Air Pirates have agreed not to violate Disney copyrights any more, while WDP has dropped contempt of court proceedings. The story was carried in many Associated Press newspapers around the country. Ted Richards commented, "I'm 'back in business' so to speak, and have a busy publishing schedule lined up for this year--I may even attend a few comic conventions." Ted has just turned in artwork for FORTY YEAR OLD HIPPIE #2, which will soon appear under the Rip Off Press banner.

ANARCHY COMICS #2 and YOW #2 are the latest from Last Gasp. ANARCHY has art by Ruby Ray (punk cover), Steve Stiles, Spain, Melinda Gebbie, Cliff Harper, Peter Pontiac and others. YOW #2 chronicles the continuing misadventures of Zippy the Pinhead by Bill Griffith. Both comix may be ordered directly from the publisher, Last Gasp, at 2180 Bryant St., San Francisco, CA 94110. ANARCHY #2 is $1.50 postpaid, and

CONTENTS

NEWS.....2
ALL ABOUT TRINA.....3
INTERVIEW WITH GREG IRONS....10
COMIX SHOWCASE.....17
UNDERGROUND GAS.....20
MIKE FRIEDRICH INTERVIEW.....24
TEEN TALK.....32
FLYING FUNGUS FUNNIES.....33

ARTWORK

Steve Leialoha.....cover
Air Pirates Studio.....2
Trina Robbins.....4,5
Terry Richards.....4
Shelby.....4
Melinda Gebbie.....4
Becky Wilson.....4
Lee Marrs.....4
Larry Rippee.....7,20
Artie Romero.....11
Greg Irons.....13
George Metzger.....17,20
Larry Todd.....centerfold
Skip Williamson.....21
Richard Bruning.....21
J. Michael Leonard.....27
Gary Whitney.....29,33
David Coulson.....32
Valentino & Rick Geary.....35
Hunt Emerson.....35
Darrel Anderson.....back cover

ARTIE ROMERO
editor & publisher

MARC GRABLER ALFRED BERGDOLL
CALVIN PIERCE BILL SHERMAN
BRUCE SWEENEY staff writers

DARREL ANDERSON VALENTINO
GARY WHITNEY JOHN PETERSON
BOB VOJTKO staff artists

JUDY ROMERO production assistant

KRISTI ROSING MARCIA KUHARICH
typists

CASCADE COMIX MONTHLY is published by Everyman Studios, 432 S. Cascade, Colorado Springs, CO 80903 USA. Subscriptions are 12 issues for $10, or 6 issues for $5 in U.S. and Canada, back issues 75¢ each except #9/10 and #11/12 and #18, each $1. #5 is sold out. Overseas subscriptions via air mail are 12 for $18 or 6 for $9 in U.S. funds, back issues $1 each, cheap. Exclusive wholesale agent: Bob Sidebottom, 481 Alvarado, Monterey, CA 93940. Vol. 1 No. 19, March 1980
issue, copyright © 1980 Artie E. Romero.

CONTINUED PAGE 31

ALL ABOUT TRINA

ROBBINS: To start with, of course, I've been drawing all my life. I think...well, people sometimes come to me and say, "I'd like you to see my work. I want to draw comics." And almost the first question I ask them is, "How long have you been drawing?" And if they say, "All my life," I want to check them out because I know they have a chance. If they say, "Oh, well I started a couple of years ago because I thought it was groovy," I usually say, "I'm real busy," because you have to have been drawing all of your life. You have to have been growing with it. I think that drawing is a gift that you're born with and I'm very grateful for the gift, by the way and I really wouldn't misuse it. Okay, so I was drawing all my life and I read comics omnivorously as a kid, also. That's the other thing. Yet for some wierd reason, it never occurred to me that I might be a cartoonist. I mean I had very supportive parents and it was always, "Well, Trina's going to be an artist when she grows up," but never "Trina's going to be a cartoonist." It never occurred to me somehow that I could draw comics and yet my image of the artist I was going to be was right out of the comics. It was this character in a goatee and a beret who paints melted Dali clocks or something on canvas in a Paris gallery. I could do everything but grow the goatee. In high school, I studied French because I was so convinced that I would live in Paris in a garet with a skylight and paint on canvas. And then I went to art school. It was expected. Of course...after you get out of high school, you'll go to art school. I went to the best art school in New York, Cooper Union, and there I

discovered that I wanted to learn to draw real pictures and especially of real people because what I liked to draw was people in pencil on paper, you know. And at Cooper Union they were into teaching you to do wall-sized abstracts and the only class that had anything to do with drawing people was life sketching. As a result, I was excellent in life sketching and I was totally awful in everything else. They

On Exhibit at the O'farrell Theatre!

WET SATIN

The FIRST COMIC BOOK of WOMEN'S EROTIC FANTASIES

OPENING PARTY

WEDNESDAY, AUGUST 18th · 7:PM AND ON!

O'FARRELL THEATRE – O'FARRELL AND POLK STS.

kicked me out and they said basically, thou art not an artist because thou dost not do wall-sized abstracts. And I went for at least like the next ten years or so thinking well I guess I'm not an artist; I just draw these little things in pencil on paper, but I'm not an artist. And it wasn't until 1965 that...oh, also when I was thirteen my mother had talked me into giving away my entire comics collection. It was, you are now a grown-up; you must put away childish things. With the exception of MAD and POGO--they were considered okay, but everything else were childish things. And I gave away this pile of comics to the neighborhood kids and I kind of put comics aside until 1965 when I was turned onto comics again--onto Marvel comics. This was when we were all hippies and taking acid and we thought that, gee everybody in Marvel must take acid. Aren't they far out. It occurred to me that these little pictures I was doing on paper were comics. Suddenly I put two and two together. And I attempted to draw what I as the time called "hip" comics. I'd never even heard the term underground comics yet. And I remember the first one I tried to do, I called my character...I think I called him Captain Hip as a matter of fact. I tried to do it in kind of psuedo-Marvel style and I just wasn't good enough to do Marvel style. To put it mildly, I was real crude and so I kind of never really finished it. But after that I went to the Lower East Side and started doing things for the East Village Other which was the first underground newspaper there and evolved my style. My first style was incredibly simple art nouveau, very Beardsly influenced. I didn't pencil--I didn't know that people pencilled first. I just worked at it with a felt tip pen. Naturally, I didn't get paid for those first things. Things evolved and by 1968, I was actually getting twenty dollars a page and thought, this is stupendous.

CASCADE: Do you think that originally when you started drawing and you read comics and you thought of yourself as someday becoming a fine art painter, do you think the fact that the comic art world was dominated by male artists sort of affected your thinking and somehow you couldn't conceive of yourself

as being a cartoonist because of this?

ROBBINS: No, it never occurred to me. I never thought in those days, "men draw comics; women don't draw comics." When I got into underground comics in the 1960's, I still wasn't thinking "men draw comics; women don't draw comics." I thought it was real neat just to be drawing comics and I thought it was great that we were all in it together. At a certain point in the 1960's, I discovered that a lot of men thought "men draw comics and women don't draw comics" and it was a rude shock to me.

CASCADE: You had to actually try to...when you actually tried to break into comics then you encountered a stereotype of comic artists being men--women not being able to do them, or not being able to do them as well...

ROBBINS: Well, in the mid to late 1960's and early 1970's in the Lower East Side and in San Francisco which was where the underground scene was going on, it seemed as though it was a real kind of clique, like a man's club, like almost drinking buddies and the guys drew comics and if you were a woman, you were someone's old lady. Otherwise, you didn't exist. And no one ever said to me, "You're a woman, therefore you can't draw comics." I was simply not allowed into their world and ignored because I didn't fit into their little boxes.

CASCADE: What brought you to San Francisco and how did you get involved with underground comic books as opposed to comics in underground papers.

ROBBINS: Well, you know when I started doing them it was for underground papers and somehow it's wierd but it never occurred to me

that one could actually do a whole comic book--it was just in papers. Eventually I saw YARROW STALKS but that was just a paper. And then in 1967 I visited San Francisco. I was living in the Lower East Side but I went to San Francisco for a visit and these friends of mine met me at the airport and without even a word, handed me ZAP #1. And I was totally blown out. My god, it was an underground comic book, not an underground comic in a paper. And, wow, I remember that I went looking for Crumb. I was staying near the Haight and someone said he was wandering around the Haight with his wife selling those books. I went looking for him and at a certain point I had just missed him and I never did connect with him that time. I finally did meet him in 1968. But like it was incredible, the concept. It was like seeing the light that I could do a book--a book. And, well it evolved, of course. You know that ZAP #1 was the first and it evolved and soon there was YELLOW DOG andI got into YELLOW DOG as soon as I could. And then it seemed that around 1969 there was a lemming-like mass migration. All the Lower East Side cartoonists suddenly all sat up and said, "I think I'll move to San Francisco." And we did--nine-tenths of us moved to San Francisco.

CASCADE: Was the comics movement already becoming sealed off and cliquish to you, do you think?

ROBBINS: Yes, from the very beginning. I dove into it thinking that it wasn't. I donve into it really feeling, God isn't this wonderful? We're all in this together; it's so new and great. And then I discovered little things like this was like I say still like in 1968, like Ed Sanders put on a show. He had the Peace Eye bookstore..put on a comics show and he asked every cartoonist in New York to be in it but me. And just by some coincidence, they were all men, except me. And they would like get together at the East Village OTHER and do cartoon jams and everyone would be in that jam but me. And the only reason that I was in GOTHIC BLIMP WORKS was because Vaughn Bode started that magazine and Vaughn Bode was never part of the clique and Vaughn really liked my work and came to me and said I'd like you to work for GOTHIC BLIMP WORKS. So once I was in, I was kind of in as a tradition.

CASCADE: But it took somebody like Vaughn Bode to give you the exposure that you needed so that you could be recognised as an underground cartoonist.

ROBBINS: Yeah, the wierd thing is I remember the first comic convention I went to, Phil Seuling's comic convention which I think was also in 1969 and I was welcomed there and I was made to feel like a colleague and a friend by the above ground cartoonists and it was real wierd that the above ground cartoonists were nice to me and the underground cartoonists were not. I felt this all the way through. It's always been that way for me.

CASCADE: When did the women start banding together and form their own comics movement and how did that come about?

ROBBINS: Well, the very first, of course, was IT AIN'T ME BABE comics and that was when I came to San Francisco in December of 1969 through 1970 and discovered that there were lots of books being put out. It was real exciting for everyone but me. No one was asking me to be in those books. And I had to find somewhere to be published. You know what I told you earlier, that if people don't want you and you're not printed, if you're a cartoonist, you just fade away. It's like Tinkerbell and people having to believe in fairies and I was in danger of fading away. So I connected first with the GOOD TIMES which was...no it wasn't the GOOD TIMES, it was the BERKELEY TRIBE, which was an underground paper. They actually called me up and told me they'd like me to work on...do some drawings for them. I was so desperate to be needed and wanted that I actually went all the way to Berkeley. I was about seven months pregnant at the time. And once a week I would take the bus out to Berkeley and work with them and paste up and draw with them until like 3:00 in the morning and take the bus home just because I needed so badly to be needed and wanted. I'd get paid like twenty dollars for that and then I found IT AIN'T ME BABE which had just had like two issues. They were the first woman's feminist underground newspaper. I offered them my ser-

vices and once every few weeks...I don't remember if they were weekly or biweekly or what...but I'd go down and work with them. I did a strip for them and of course I thought, hey, I wanted to do a book myself but I just...I was feeling very demoralized and I didn't quite have the inner strength to do a book by myself. But I figured I could do one with these people. Just using their name. It was kind of the strength that I needed. And I went to the Print Mint. I do want to say here that the publishers have always been nice to me. That when I talk about being shut out I was never shut out by a publisher. I went to the Print Mint and I said, "Hey, we want to do a woman's liberation comic." And he said, "Okay, just come up with a good title." The funny thing that happened though was that I was getting this book together and then I heard that Ron Turner wanted to do a woman's liberation book and I had it all together. And I called him up and I said, "I hear you want to do a woman's liberation book. I have one all put together andhe just came right out, took the work and gave me a check for a thousand dollars so that was even easier than going...later the Print Mint even asked me, they said, "Why didn't you give it to us?" I said, "Because Ron came to me with the check." But I owe them both a lot. I owe the Print Mint and Ron Turner a lot. About a year after that I guess itwas...oh, I do want to say that doing that book had been a real burn-out and shortly after

that I had left IT AIN'T ME BABE because I had almost as hard a time with them as I had with the men. Which was basically they were from the other side. I mean they would tell me to lengthen a woman's skirt and not show as much leg because it was being sexist. They objected to everything. They were just incredibly uptight and it was like I was somewhere in the middle just trying to be a human being drawing her comics, you know? So I shortly left them because I just couldn't take it anymore and doing the book had been an incredible burn out and a year later I knew, I mean Ron wanted to do another book, but I had said, "I just won't do it. I will not edit another woman's book." So he got Patty Moodian to do it. She called all the women together. But they were women who were starting to draw comics and all of them were feeling as intimidated as me, if not more intimidated. I have the reputation for being a bitch because I stood up for myself and said you're not going to step on me. The other women were afraid to do that.

CASCADE: At least you had a reputation and people know who you were and so you had a foot in the door.

ROBBINS: Yeah, but it was a very wierd reputation. I had a terrible reputation because I stood up for myself and because I wouldn't let myself get stepped on or put down. The other women were afraid to go even that far. They were very intimidated. So Patty Moodian called the women together and at first Ron wanted to call it, IT AIN'T ME BABE and I just wouldn't let them. I said there was one issue, it was mine, and I'm not going to let there be another IT AIN'T ME BABE. I felt kind of strong about that. So we kind of thought of a name and we thought of all sorts of names, including...I came up with QUEEN KONG and all the while we were calling it the women's comic and suddenly someone said why don't we just call it WIMMEN'S COMIX? And it was there and it was obvious, you know?

CASCADE: You did a lot of issues and they were very popular from what I've heard. Some of them went into more than one printing.

ROBBINS: I don't really know. I really can't tell you that. I don't know.

CASCADE: But from this there was suddenly a definite movement of women cartoonists and they had their own little clique all of a sudden.

ROBBINS: No, now there's where I'm going to disagree. We never had a clique. One of the things...the points we always made in WIMMEN'S COMIX was that in every issue we would include new people who had never been printed and in every issue we always put down below that solicitations were...that we solicited work...that work was welcome. We checked out everyone's work and we sent...even the worst we would send back with kind letters. We vowed that we wouldn't ever treat anyone the way that we had been treated. We never had a clique. I mean, friendships have come out of WIMMEN'S COMIX, which is as it should be. But that's not a clique; that's friendships.

CASCADE: How did you first get to do a solo book?

ROBBINS: Well, it was GIRL FIGHT #1. I had work. I had all this work and I had to do something with it. Now that was the Print Mint. I brought it to the Print Mint and that was my first book. I had to do something. I do guess that IT AIN'T ME BABE and WIMMEN'S COMIX had given me...I was less demoralized and I finally felt that I could do my own book. I felt braver and stronger because of my experience.

CASCADE: It's pretty well known at this point that you disagree with Dan O'Neill and the House Liberation Front on some very basic things. Could you tell us what your main gripe is with this movement or with these people?

ROBBINS: There are really two things. One is that I honestly and truly believe in the sanctity of copyrights. I believe that if someone can rip off Disney, they can rip off Rosie the Riveter and I wouldn't like that and I'd be mad and I would sue. And the other is that I will admit that there are personal feelings that I have about Dan O'Neill and that is that in the early 1970's when I did need help and when I did need support he didn't give me support and he has never given me support and now that he needs support, he's asking it from me and I don't feel like giving it to him. I had to fight my battle all alone and he came to me yesterday and said, "We wouldn't

fight this war without you," but I had to fight my war without him, I had to fight my war without anyone. I fought it completely alone.

CASCADE: What about Mort Walker?

ROBBINS: Well, Mort Walker has appeared in print publicly stating that the reason that there are so few women cartoonists is because women don't have a sense of humor. And he also goes on to say that after all comics is something a woman should be able to do in between doing the housework. And he also goes on to say that when men get together they tell lots of jokes and get real boffo, but when women get together they don't tell lots of jokes. I mean, the guy is patently an asshole. I really can't say too much more about Mort Walker.

CASCADE: In the last year or two you've broken into some more lucrative markets outside of what's known as mainstream underground comics, such as HEAVY METAL and PLAYBOY. I know it was a big thrill for you to get into PLAYBOY and a lot of people couldn't understand why...why you would be wanting to get into PLAYBOY. I understand that it's a big magazine.

ROBBINS: It's the ultimate attainment for a cartoonist as far as I'm concerned. A cartoonist can't get any higher than PLAYBOY.

CASCADE: I know along the way you've had a lot of disappointments and a lot of rejection and so forth. To you, what was the biggest disappointment you've had as far as being rejected?

ROBBINS: The biggest rejection... well, gee...I can't think of the biggest, but I can think of one that really did hurt me a lot back in about 1972, I guess, when Bill Griffith asked me to do something for YOUNG LUST. I don't even remember what issue it was. Maybe it was two or three or something. And I was real happy. I thought, "Gosh," you know, I mean, the man just hadn't asked me to be in their books at all. I did this story for him that was, well, obviously it did get rejected. It was later printed in TEENAGE HORIZONS OF SHANGRI-LA and reprinted in German and reprinted (ripped off by the BERKELEY BARB), so I mean it saw a lot of print and enough people really did like it. I gave it to him and when I gave it to him he kind of...I had told him a little bit about it and he said, "yeah, go ahead" and I did the whole thing and was real proud ofit and at the time I was also doing something for Company and Sons which was a publishing company that no longer exists. I was doing something for them and he...I think that they had maybe...I think they had printed the first YOUNG LUST, Company and Sons, and he was mad at them because they owed him a lot of money. Now I had given him these pages and he hadn't had the time to look at them at the time. It was kind of a meeting or something so he called me up and said, "Hey, look, Company and Sons is going bankrupt. They owe us a lot of money. You better take your work away from them or else you better make sure that they pay you quick." So I called them up and I said, "Hey, I'd like you to pay me" and he said, "Everything?" And they paid me. And when I next saw Bill Griffith, I said, "Hey, I don't think you should be spreading these kinds of stories about Company and Sons because they gave me the money they owed me and you telling these kinds of stories can be very bad for them and I support them." Now I'm not saying whether or not because I'll never really know whether this had anything to do with what happened later, but I know that I didn't hear from him on the story and didn't hear from him on the story and finally I kind of cornered him and he told me what he didn't like about the story, but I have to tell you that I didn't understand anything he told me. I didn't understand any of the reasons he gave me. And I was kind of really almost in tears by the time it was over and said, "Well, look, just please return the work." And several days later I came home and found the pages lying in my kitchen sink. He had put them through the kitchen window with a note saying, "We came by to return these pages and you weren't home." And the whole incident hurt me very, very badly.

CASCADE: Well, on a happier note, what would you say was your happiest moment, or your biggest accomplishment?

ROBBINS: Probably that acceptance letter from PLAYBOY.

CONT'D ON PAGE 30

AN INTERVIEW WITH— Greg Irons

CASCADE: Start by giving us an update on what you've been up to lately, like your new SLOW DEATH cover and the work you did for SLOW DEATH #10.

IRONS: Yeah, okay. SLOW DEATH #10 is the cancer issue, right. It's really about medicine and about disease in this culture. That's what I'm doing with it. And Ron Turner who's publishing it is sort of into these themes, you know.

CASCADE: So you're editing.

IRONS: No, I'm not. Ron edits the book and the book's evolved a lot even at this point, and even though each issue seems at this point to have this sort of theme. Ron is the editor and he sort of puts the word out that there's a kind of a theme behind a book and since I got on Ron right at the beginning of this book, I did the cover and I did a lot of stories. It means that my work can dominate the book in a certain way, because I was in on it first. I got this cover, the inside front cover, and probably the lead story in there. So when you look at the thing, it's like dominating.

CASCADE: Will these stories be fiction or like true stories, or an extrapolation into the future?

IRONS: Well, I'll go back a little bit because the SLOW DEATH comics evolved into having a sort of theme for every issue. I guess with the first one was the cover that Bill Stout did for the war issue. He just used that kind of format where there's a banner and it says "Special Issue." He did two covers in a row like that. I did the following cover for SLOW DEATH #9. For the last four issues there has been this kind of theme, but it's pretty loose, you know. So that's the trip. My stories are based on true issues. There's not anything in my stories that you couldn't find by reading the newspaper or listening to the television and radio. But on the other hand, it's presented in a fictionalized form and in a different way, so it's a little exaggerated and compressed so it has more impact than the news media. I mean to me the news media has a lot of impact because it's so bizarre. But that's one of the things I bounce off of all the time--the news stories and violence; real life is so bizarre. I mean all I'm doing is reading the newspaper and watching TV and reading paperback books and going to movies and then spitting it all out. This one, I mean, I know a few people who've got cancer so that made me think about this. But, another thing that's happening here is that for me it's a vehicle for this character that I want to do--this baboon. He's not really a baboon, he's a man-

dril, but I call him a baboon. So I did some story basically about cancer, right? But it's got this baboon in it. It's a whole other thing. It's the story of some little wasted guy who wakes up feeling bad in the morning and hangs out at a cafe reading newspapers all morning and then after a while he goes to a bar. And that's all it's a story about, but what it's dealing with is medicine and cancer. Some of the other stories that I did for SLOW DEATH #10 are a little more straightforward than that. Like you know those CORPORATE CRIME comics?

CASCADE: Right, I was just going to mention those because it seems that SLOW DEATH is taking the same sort of tac with it's special issues.

IRONS: Yeah, in a way, but I don't know what Ron's doing, what he wants to do with it. Like, I got real into those CORPORATE CRIME comics and I was thinking, "What do you do with comics to make it interesting?"

CASCADE: And do something new and different too.

IRONS: You know, I did those CORPORATE CRIME comics and they were real straightforward. And the deal was here's all this info, you know, get it across. But they were pretty dry at the same time. I mean I dug doing them but then they were limited in a way. So then I did some SLOW DEATH stuff on whaling. It was a nice balance for me--real dry stuff and then some that was a little humorous.

CASCADE: Right, working for CORPORATE CRIME was sort of like doing a story for CLASSICS ISSUSTRATED or for an educational comic book.

IRONS: You could say that. I mean you said that. For me it was just...all I worried about was my story and what I tried to do with it. And as it turned out, yeah, it was, you know, real flat. I mean, I dug it. I didn't mind doing it.

CASCADE: You did an excellent job on it.

IRONS: Well, thanks. I had all these Japanese woodcuts and I was really looking at Japanese art so that's what I did. And it was like real straightforward. Here are the people. They're getting mercury poisoning and it's a real drag. But you know, I got off on those Japanese prints. Then I did another story about the Indeans in South America who are being wiped out by these corporations. I tried to make it funny and at the same time just lay the info out. Like in one of these SLOW DEATH things there was a story on atomic power, and bombs and stuff, and one of the frames in there is this little picture of Johnny Carson and he says, "There are now enough atomic weapons in the world to wipe out the whole world population 600 times over." And everybody goes, "Ha, ha." And Ed McMahon goes, "Great, Johnny, great." And everybody else goes, "Ha, ha, ha. Clap, clap, clap," you know? But I actually saw that on the Tonight Show. That's real. I didn't make it up. So, there you go.

CASCADE: Out of context, it's funny. It's bizarre.

IRONS: But even <u>in</u> context it's bizarre if you catch it. But it's like by the time you're watching Johnny Carson, you are in the context of the TV. Like now I'm personally interested in doing this comic character, so I'm doing that. I'm doing four stories in this particular issue, so it's pretty easy for me to cover it all. Like two of the stories are pretty straightforward

stories about...one of them's about how people are affected by the environment in which they work especially in industry and stuff like that. But also, what it's like to live in LA for instance. What that does to you as opposed to somebody who is living a fairly simple life in a clean environment.

CASCADE: What do you call your baboon character? The dirty little monkey?

IRONS: No, his name is Gregor. Like Gregor Samsa in The Metamorphosis. He was a cockroach, but this guy's a baboon. A lot of these guys that...a lot of writers and people that I like I...they talk about monkeys in different places like William Burroughs uses a baboon a lot and it's just an image that struck me and I came up with this line, "I'm a dirty little monkey and I'm totally out of control." Actually that's not even my line. I stole it from a friend of mine who just said it one day when he woke up in the morning and realized the kind of shape he was in. And then he promptly forgot about it. But I never forgot about it.

CASCADE: You went on feeding his ego.

IRONS: Yeah. So anyway, I'm going to take that character and do him for a while. But I don't want him to turn into a freak brothers for me so that I've got to do it forever. Like I think the freak brothers are great. They're real funny and all that, I mean at this point they're done by...you know Gilbert Shelton doesn't draw all the freak brothers. He has somebody else work with him.

CASCADE: You'd rather just explore this idea until you're tired of it and move on.

IRONS: Yeah, exactly, exactly. So that's what I'm doing here. And I think I'll use this character in a story that'll be in an ANARCHY comic book. Not the one that's about to come out, but the one after that, the third issue.

CASCADE: I guess many people thought that the drawing of the cartoonist on the cover of DR. WERTHAM'S COMICS AND STORIES #3 was you, but it's actually only slightly a self-portrait.

IRONS: Well, I mean, you know, it was obviously like a self-portrait. But it isn't a self-portrait. Neal who publishes this stuff did the first two covers,did the two before that which were black and white. They're real nice. But he had this sort of thing that he did. He always had a bottle of ink in there and he had these little visual things that became thematic for him. And actually when he wanted me to do a cover it was like it was his book and everything so I said, "Well, what do you want?" Because I didn't know how much of an idea...some people say, "Do anything you want;" others say, "I know exactly what I want." He had some pretty clear ideas about what he wanted so I sort of tried to pick up on the kind of stuff he was into and he was real happy with it. If you look at the covers of number three and number four you'll see that there's a certain amount of similarity.

CASCADE: Definitely, because you used the monkey on both for one thing.

IRONS: Well, for one thing, but that really has nothing to do with Clifford Neal. What he was into was using the cover to depict the artist in whatever.

CASCADE: Right. On the number three cover there was an artist also and his reflection was the baboon.

IRONS: Right. And number one and number two...well, I don't know about number one...no number one just has the ink in it. Number two has the picture of the artist. That was drawn by Clifford Neal. So this is in keeping with his...I mean the main reason why I did this was because this guy had this theme, he wanted pictures of the artist. I mean I did what I wanted with it and what interested me. But this is supposed to be pretty much like what it's like to have a blank page and to be able to do anything you want with it.

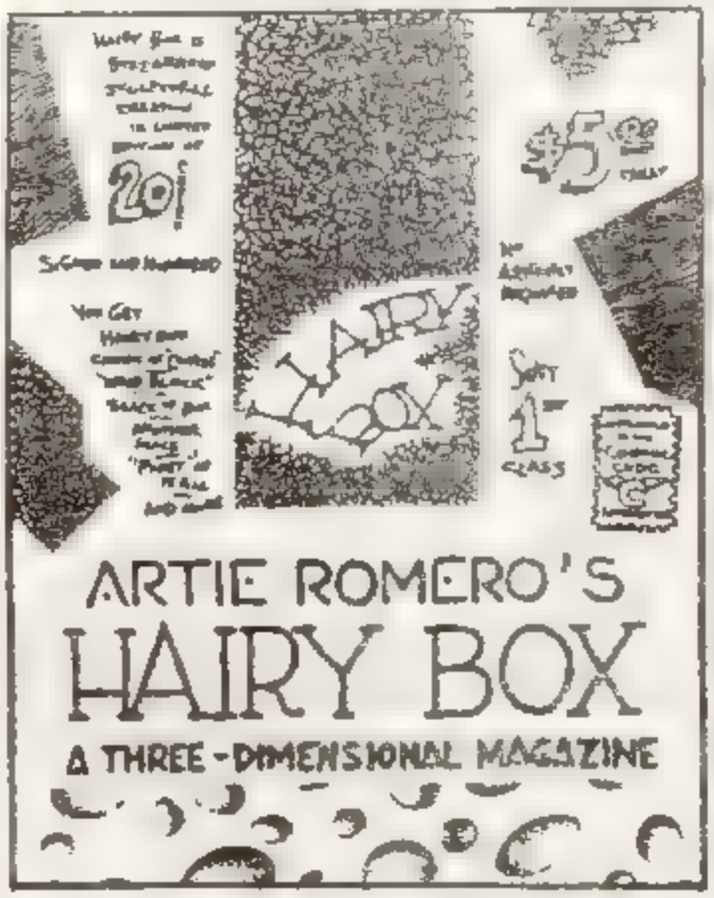
CASCADE: What do you want to do? I mean if you had your choice of the field you could work in and make money in. Can you make a living from doing comics?

IRONS: Yeah, I'd have to do a lot more. And I'd have to put myself under a lot more pressure in terms of doing the stories. Like for the SLOW DEATH I did three stories real fast and the fourth one I kind of bogged down on. I've just got a couple of pages

RUBBER STAMPS

ARTWORK BY-
- DARREL ANDERSON
- ARTIE ROMERO
- KIRK KENNEDY

SEND FOR FREE ILLUSTRATED LIST!



ARTIE ROMERO'S
HAIRY BOX
A THREE-DIMENSIONAL MAGAZINE

Everyman Studios
432 S. Cascade Avenue
Colorado Springs, CO 80903

that I've got to resolve. I'm just taking my time about doing it. I mean I have a certain amount of obligation to Ron just to get it over with, but I mean it's not like I've gotta get it out because I've got to get some new stuff and get paid for it.

CASCADE: So that would seem to be a better quality of work.

IRONS: Yeah, look, the pages that I did in this SLOW DEATH #9 were real small, you know. The reason it's real small is because I had to crank it out. I didn't have the time to do it big. The stuff in SLOW DEATH #10 is done under a lot of pressure. I could make it more elaborate which I would prefer to do. If someone were paying me a thousand bucks a page then I could take my time.

CASCADE: Have you submitted to PLAYBOY yet?

IRONS: No.

CASCADE: Don't you plan to?

IRONS: Well, you know it's like I talked to the woman who's the cartoon editor and they did an underground cartoon special--years ago now--seven years ago or something like that and at that time everybody said, "Great, like PLAYBOY's turned on to comics." I guess Skip Williamson used to be an underground guy and he's in PLAYBOY.

CASCADE: The way he sees it, he is still an underground cartoonist and he is just an editor for PLAYBOY at the same time. He's bringing underground cartoons to millions of people who have never seen them before. That's the way he sees it.

IRONS: Sure, that's valid. That's okay.

CASCADE: But they are picky about what they take, that's for sure. It has to be about sex.

IRONS: Yeah, that's okay, if that's what you want to do. I'm not adverse to doing it, but most of the stuff I've done, I'm sure that PLAYBOY wouldn't have accepted. I did a bunch of cartoons that were full page, full color cartoons for a Chicago girly mag which didn't last too long.

CASCADE: Which one?

IRONS: It was called COQ.

CASCADE: Did you sign your own name to those?

IRONS: Yeah.

CASCADE: The reason I ask is that there are a number of underground cartoonists such as Spain and Jay Lynch who have done illustrations for skin mags out of Chicago that didn't sign their real names to them.

IRONS: They didn't sign their own names to it. I mean they chose not to. Well, I don't see anything...I do all kinds of stuff and there's nothing that I do that...I mean some of the stuff I do I don't particularly like having to do it. I'd rather be doing something else, but I don't see anything wrong with signing anything. There are things that I do that I don't sign. I can't quite think of a situation where I would sign another name, why I would do that.

CASCADE: Anything you do, you are willing to put your name on, to let people know that you did it.

IRONS: Well, pretty much. But it's just not something that I've done. I just haven't thought about it. I guess I can see why you'd do that if you wanted to keep that work separate, really. Just

think of it as bucks. In terms of being able to get work and having people know who you are, the more stuff you put your name on, the more it gets out there, the better it is for you.

CASCADE: How did you first get involved in the underground comics movement? I know you were one of the first to jump on the bandwagon.

IRONS: Yeah, right. Well I was doing posters in San Francisco, like rock posters. I did some posters for Bill Graham and stuff and I went to Europe for a year after spending a year in San Francisco doing that. So when I came back it was quite a change in the scene. It was like I was there in 1967 and went to Europe in the end of 1967. I came back in 1969 and it was different.

CASCADE: So, like Victor Moscoso you sort of naturally drifted from the posters scene into the comics scene. And Rick Griffin and some of the others.

IRONS: Yeah, well Griffin was more of a person who I was in touch with at that time. Because I had known him when he was doing the posters and when I was doing the posters and I know his work from before the time when he had done posters when it appeared occasionally in surfer magazines. I always liked him. So, he was one of the people who I went to see in San Francisco. I looked him up.

CASCADE: When you got back from Europe?

IRONS: Well, no, I mean when I originally came out to California from the East Coast. But also when I came back I looked him up and in fact he got me a few jobs. But at any rate it was his transition from comics to posters that made me think about doing it.

CASCADE: You mean posters to comics.

IRONS: Yeah, posters to comics. It made me think about doing the same thing because they were there. I mean I didn't conceive of underground comics. I drew a hundred pages of comics when I was in the sixth grade, you know. So, I mean comics weren't something that was new to me, but I mean, underground comics were because they were just a new phenomena.

CASCADE: They gave you the freedom that you wanted to do something expressive and get paid for it.

IRONS: It was interesting because there were very few comics at that time. I think there was ZAP, the third issue, which was number two, because there was a number zero. ZAP was out and that was the first issue that had other artists besides Robert Crumb. And of those artists, two of them were poster artists. I think that there were only four or five artists in those issues. I went to talk to Rick Griffin and he was real positive, you know? He was just real loose. He just said, "Sure, do whatever you want." He was publishing ZAP comics. There were the freak brothers, or Gilbert Shelton.,whatever he was doing.

CASCADE: He brought his home-made comic up from Texas.

IRONS: Exactly. And Jackson had a comic.

CASCADE: Which was probably the first.

IRONS: There wasn't anything else as far as...

CASCADE: Joel Beck also was a pioneer.

IRONS: Right, and as a matter of fact he was involved with the

YELLOW DOG. I talked to Griffin about those comics and ZAP because that seemed to be a logical place. Of course ZAP wasn't real big at the time. So I did some stuff that wasn't real finished. I went and talked to Robert Crumb. Crumb was real positive too. He said, "Look, this stuff doesn't look real finished." And I looked at it and it wasn't. It was done on notebook paper; it was real shakey stuff, you know? So I redid the story and did it up sort of slick and submitted it to ZAP via Robert Crumb's wife. Crumb wasn't around. I went up to his house and gave these comics to his wife. And somewhere along the way the thing got lost so a period of time went by in other words. I found

myself not in ZAP and in fact with my art work lost. So I redid that comic strip and submitted it to the Schenkers at the print mint who were publishing YELLOW DOG and they published it. And I found that it was actually...for me ZAP comics was sort of a closed group, which was okay, I mean I didn't feel too left out about that because there were a lot of other people around who were in the same boat as me.

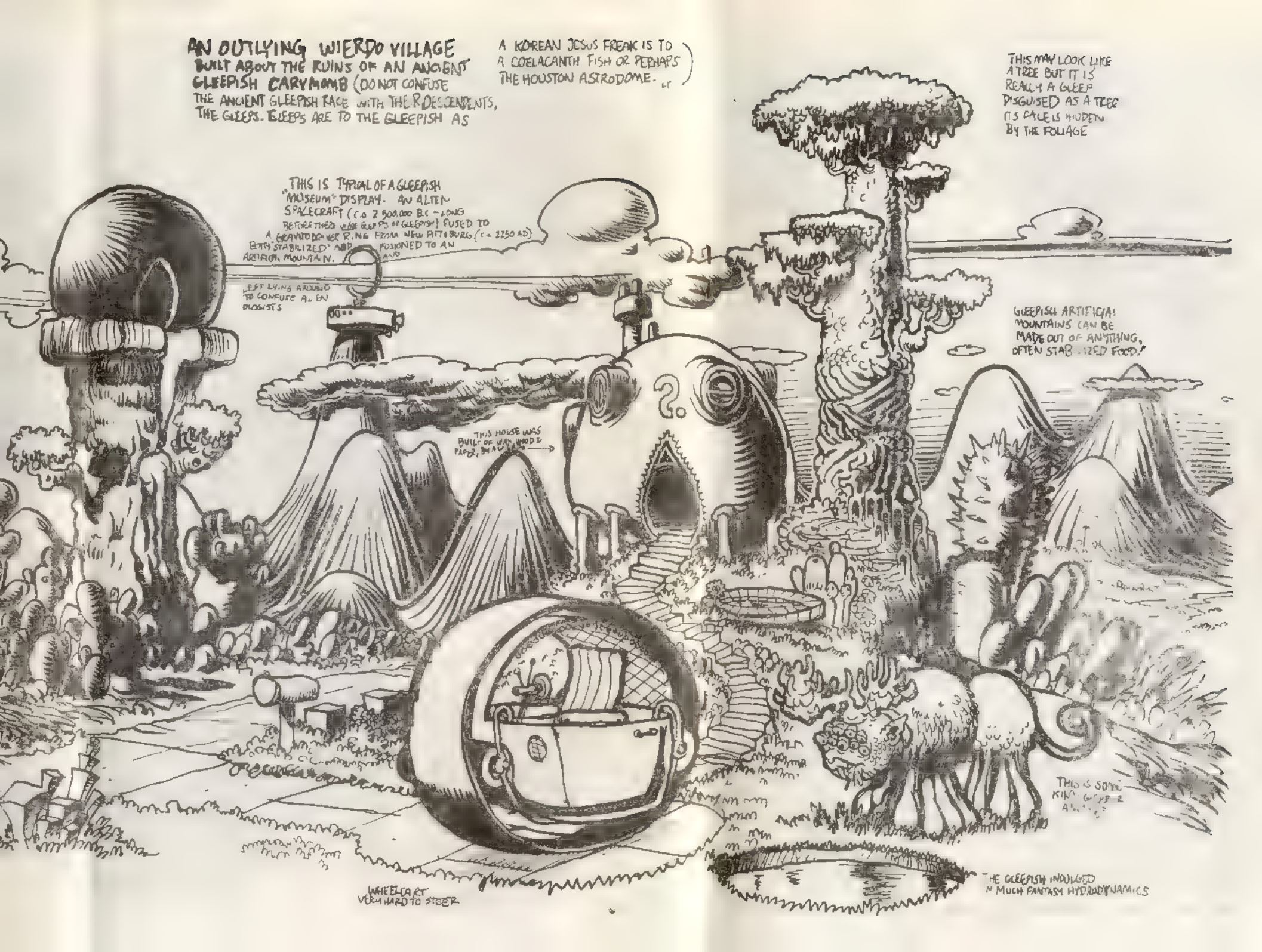
CASCADE: But you did get into ZAP later on, didn't you?

IRONS: No, I've never been published in there. I've never submitted anything to them since. Like I said, there were a number of other people around. I got together with Dave Sheridan and with Jackson who was published, but not in ZAP and a bunch of other people and we did other comics instead of that first in the interim between the stuff that was actually published in YELLOW DOG and the later comics that I did with Sheridan like SKULL comics. I did a comic of my own which seemed to me like a good idea at the time because I wasn't particularly well known so I thought I'd do my own comic. I'd do forty pages of my stuff which will make my name on the scene and then I'll be able to be in ZAP.

CASCADE: And what was that?

IRONS: That was a comic that the Print Mint printed called HEAVY comics, heavy meaning tragic comics, actually. It was okay. I look at it now and it's like I did it ten or eleven years ago. So I was probably twenty years old when I started drawing it and twenty-one when I published it. It was like ten years ago. There's a lot of energy in it. But it's really naive in a lot of ways compared to the kind of stuff I'm into doing now. You just do stuff for years and get slicker. ■

Geo Metzger 2/79


AN OUTLYING WIERDO VILLAGE BUILT ABOUT THE RUINS OF AN ANCIENT GLEEPISH CARYAMB (DO NOT CONFUSE THE ANCIENT GLEEPISH RACE WITH THE R DESCENDENTS, THE GLEEPS. GLEEPS ARE TO THE GLEEPISH AS A KOREAN JESUS FREAK IS TO A COELACANTH FISH OR PERHAPS THE HOUSTON ASTRODOME.
THIS MAY LOOK LIKE A TREE BUT IT IS REALLY A GLEEP DISGUISED AS A TREE ITS FACE IS HIDDEN BY THE FOLIAGE
THIS IS TYPICAL OF A GLEEPISH "MUSEUM" DISPLAY. AN ALIEN SPACECRAFT (c.a 2 500 000 BC - LONG BEFORE THERE WERE GLEEPS OR GLEEPISH) FUSED TO A GRAVITON POWER RING FROM NEW PITTSBURG (c.a 2250 AD) BOTH STABILIZED AND FUSIONED TO AN ARTIFICIAL MOUNTAIN.
LEFT LYING AROUND TO CONFUSE ALIEN BIOLOGISTS
GLEEPISH ARTIFICIAL MOUNTAINS CAN BE MADE OUT OF ANYTHING, OFTEN STABILIZED FOOD!
THIS HOUSE WAS BUILT OF WAR HOUSE PAPER, IN A DAY
THIS IS SOME KIND OF WEIRD ANIMAL
WHEELCART VERY HARD TO STEER
THE GLEEPISH INDULGED IN MUCH FANTASY HYDRODYNAMICS

AN OUTLYING WIERDO VILLAGE BUILT ABOUT THE RUINS OF AN ANCIENT GLEEPISH CARYMOMB (DO NOT CONFUSE THE ANCIENT GLEEPISH RACE WITH THE R DESCENDENTS, THE GLEEPS. GLEEPS ARE TO THE GLEEPISH AS

THE GLEEPISH "STABILIZING PROCESS INVOLVES THE 9TH SUBATOMIC PROPERTY OF MATTER, "CERTAINTY". THE PROPERTY THAT DESCRIBES A QUARK'S AGGREGATE'S BEHAVIOR IN PROBABILISTIC "REAL-SPACE, REAL-TIME". CERTAINTY IS "ENTROPY RESISTANCE", SO THAT A PERISHABLE STRUCTURE CAN BE CERTAINTY-ENHANCED AND WILL SEEM TO BE TOTALLY RESISTANT TO CHANGE. CHEESE, FOR EXAMPLE, BECOMES A ROCK LIKE SUBSTANCE, TOTALLY WHITE, THAT CRUMBLES IN WATER BUT NOT IN ANYTHING ELSE. AIR LOOKS THE SAME BUT BECOMES FAR MORE USEFUL IN MACHINERY, AS IT TENDS TO RESIST BROWNIAN MOTION AND BEHAVES LIKE A GRAVITY-BRAKE..

THIS IS TYPICAL OF A GLEEPISH "MUSEUM" DISPLAY. AN ALIEN SPACECRAFT (c.a 2,500,000 BC - LONG BEFORE THERE WERE GLEEPS OR GLEEPISH) FUSED TO A BRAHMA DRIVER RING FROM NEW PITTSBURG (c.a 22 WITH "STABILIZED" AIR FUSIONED TO AN ARTIFICIAL MOUNTAIN.

LEFT LYING AROUND TO CONFUSE ALIEN OLOGISTS

ROAD SCARS

THIS HO
BUILT OF W
PAPER, MA

© HASKELL 1977

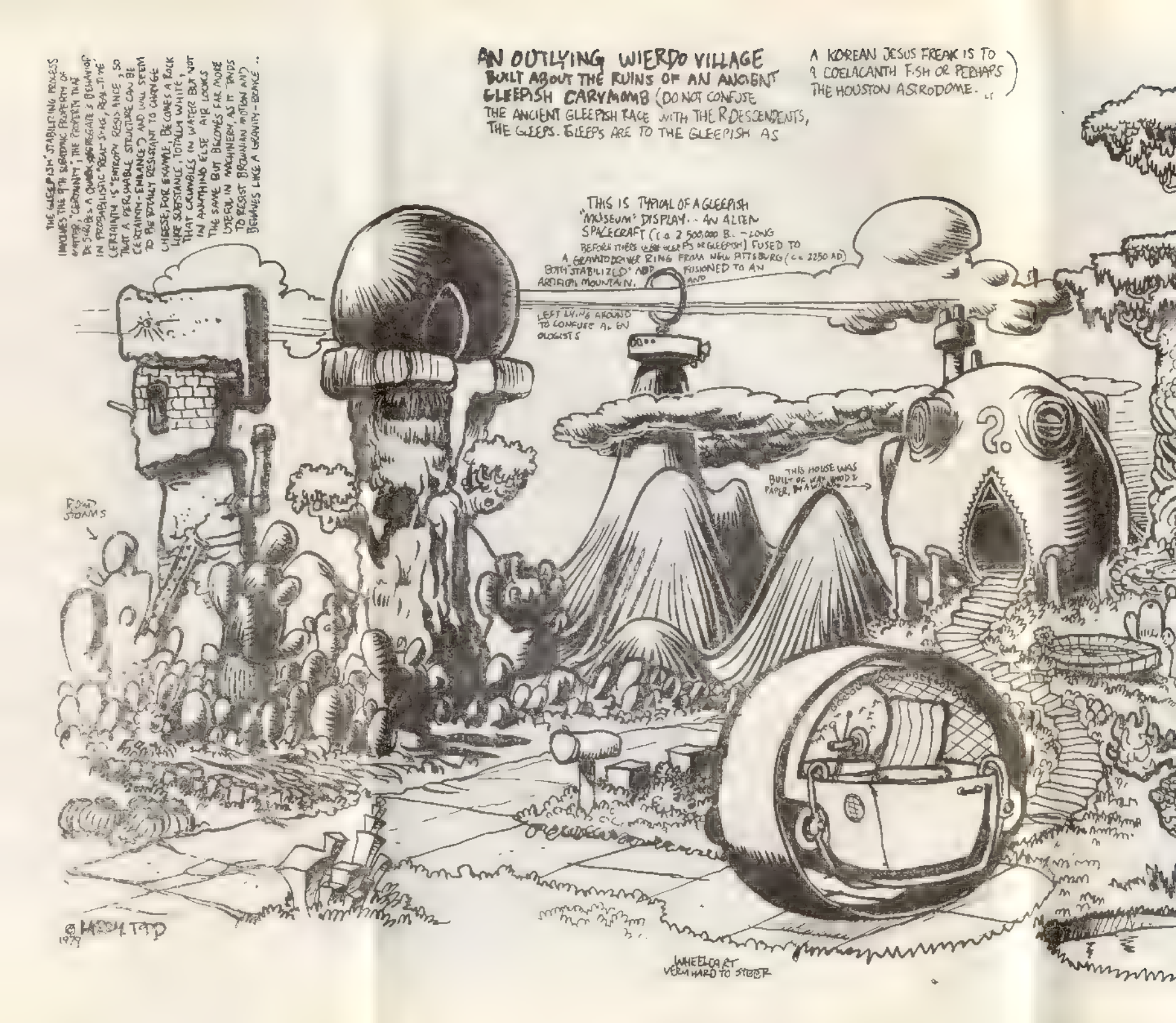
WHEELCHAIR VERY HARD TO STEER

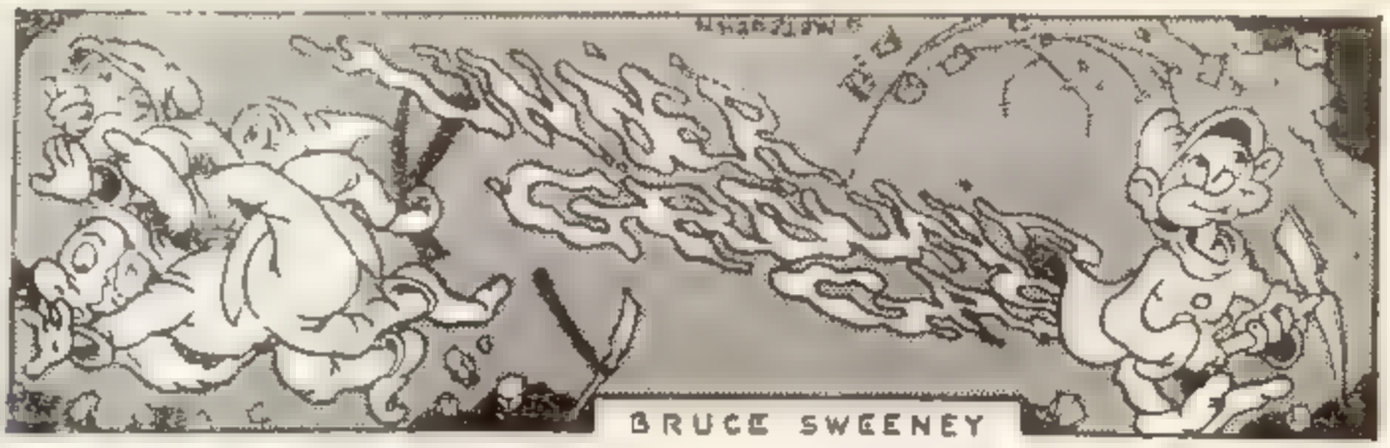
KOREAN JESUS FREAK IS TO
COELACANTH FISH OR PERHAPS
HE HOUSTON ASTRODOME.

THIS MAY LOOK LIKE
A TREE BUT IT IS
REALLY A GLEEP
DISGUISED AS A TREE.
ITS FACE IS HIDDEN
BY THE FOLIAGE

GLEEPISH ARTIFICIAL
MOUNTAINS CAN BE
MADE OUT OF ANYTHING,
OFTEN STABILIZED FOOD!

THE GLEEPISH INDULGED
IN MUCH FANTASY HYDRODYNAMICS


AN OUTLYING WIERDO VILLAGE BUILT ABOUT THE RUINS OF AN ANCIENT GLEEPISH CARYMOMB (DO NOT CONFUSE THE ANCIENT GLEEPISH RACE WITH THE R DESCENDENTS, THE GLEEPS. GLEEPS ARE TO THE GLEEPISH AS
A KOREAN JESUS FREAK IS TO A COELACANTH FISH OR PERHAPS THE HOUSTON ASTRODOME. . .
THE GLEEPISH "STABILIZING PROCESS INVOLVES THE 9TH SUBATOMIC PROPERTY OF MATTER, "CERTAINTY", THE PROPERTY THAT DESCRIBES A QUARK AGGREGATE'S BEHAVIOR IN PROBABILISTIC "REAL" SPACE. REAL-TIME CERTAINTY IS "EINSTEIN RESISTANCE", SO THAT A PERISHABLE STRUCTURE CAN BE CERTAINTY-ENHANCED AND WILL SEEM TO BE TOTALLY RESISTANT TO CHANGE. CHEESE, FOR EXAMPLE, BECOMES A ROCK LIKE SUBSTANCE, TOTALLY WHITE, THAT CRUMBLES IN WATER BUT NOT IN ANYTHING ELSE. AIR LOOKS THE SAME BUT BECOMES FAR MORE USEFUL IN MACHINERY, AS IT TENDS TO RESIST BROWNIAN MOTION AND BEHAVES LIKE A GRAVITY-BRAKE . .
THIS IS TYPICAL OF A GLEEPISH "MUSEUM" DISPLAY. - AN ALIEN SPACECRAFT (c.a. 2 500,000 B.C. - LONG BEFORE THERE WERE R'S OR GLEEPISH) FUSED TO A GRANITE BOWER RING FROM NEW PITTSBURG (c.a. 2250 AD) BOTH "STABILIZED" AND FUSIONED TO AN ARTIFICIAL MOUNTAIN.
LEFT LYING AROUND TO CONFUSE ALIEN OLOGISTS
THIS HOUSE WAS BUILT OF WAY WOOD & PAPER, IN A WAY AGO
ROAD STORMS
WHEELCHAIR VERY HARD TO STEER
©HASSLER 1979



If you are wondering where to get the great Scottish sci-fi ug magazine NEAR MYTHS, it's being carried by Monkey's Retreat in Columbus, Ohio. They presently have NEAR MYTHS #4, which is worth every penny of the $1.95 plus postage for the Bryan Talbot artwork alone. (2400 N. High St., Columbus, Ohio 43202) #5 is in production and features Talbot's brilliant Luther Arkwright series, "Tales From the Edge," a new Grant Morrison strip, "More Never" by Tony O'Donnell, "Heat", a Trina Robbins strip and more. It should be out around April. Bryan Talbot's Luther Arkwright series will likely go 200 pages and will take three years before it can be consolidated into a book. It's the most impressive series I've ever seen, possibly excepting Jaxon's COMANCHE MOON.

S. Clay Wilson has a lot of original art for sale. Everything that's available runs in the $100-300 range, and that's just getting started. His material peaks out at three to four thousand dollars for full stories and a lot of his artwork is from ZAP, INSECT FEAR, FELCH, SNATCH, etc.

Doug Bryson has a 4-page (8½" x 11" folded) CAPTAIN RETRO available from him at TSTL, Box T-388, Waco, TX 76705 for 25¢ and a stamp. It's a funny story about a downed and hungry Captain Retro. Allegedly there's another CAPTAIN RETRO book coming soon, and I hope to have more on that later. Doug is also working on 4-color Capt. Retro T-shirts. Here comes summer!

KUM + GO COMIX is a 4-page homemade comic available from David Pulleyblank for 50¢ at Box 103, Denver, Iowa 50622. He is currently at work on a new mini-comix that should run 8 pages, called TRASHBERRY TALES. (Thanks for the scoop on this one, Clay!)

SAN FRANCISCO #5 is out with a great Willy Murphy cover, published jointly by Print Mint and Last Gasp. Also new from these two publishers is the great MOONDOG #4. I ended up until 2:00 a.m. reading this one, and I don't even regret it. It's a great book and both of these titles are well worth owning.

Also available through Last Gasp is AMERICAN SPLENDOR, magazine size for $2. All stories are by Harvey Pekar and it features a great Pekar and Crumb cover as well as art by Dumm, Gilbert, and Shamray. This issue features stories on record collecting.

WINDY CITY #3 is out from Gary Whitney, 520 W. Surf St., #1-3, Chicago, IL 60657, and deals with America's weight problem. Black & white, it runs 12 pages of the famed Whitney wit for $1.25 ppd. The WINDY CITY line definitely deserve to be contained in a slick glossy comic as were the PHOEBE AND THE PIGEON PEOPLE. He somehow always seems to focus in on America's foibles and make fun of us all gently and pointedly.

NICE DAY is an attractive privately-published UG from R. MacEachern and friends. It's $1 ppd. from MacEachern c/o Randy

Crawford, 911 Park SW, Grand rapids, MI 49504.

Larry Fuller at 681 Ellis St., Box 2595, San Francisco, CA 94109 now has ADULTS ONLY and WHITE WHORE #3 out. I think that ADULTS ONLY is the best of the two, the only problem I have with it is that it is more straight porn than it is UG. Grass Green's story in WHITE WHORE #3 spoils the whole book. Green is still stuck back in 1964 and is about as liberated as a John Wayne movie. The book degenerates rapidly into institutionalized stereotyping. His basic premise is that women enjoy a good rape. Maybe Green thinks that the idea of a black man chasing white women will intimidate and infuriate racists or something, but Fuller has worked this premise into about four different books by now, and it's frankly very stale. Rape and beating women is a cheap shot regardless of who commits it, and that's the whole gist of the story except that the punchline has the victim fantasizing over how great it was. The aged fallacy of Blacks being superhung was probably an overworked cliche in the 30s but does that stop Green? Hell, no. I might add that Fuller's books are not exactly favorites in what little Black community I get exposed to. I suppose they're effective fuck books, but underground? Not on your life.

A dynamite-looking project is the Portfolio of Underground Art which features a limited edition of 1200 signed and numbered copies. There are 13 plates by Jaxon, Colwell, Holmes, Spain, O'Neill, Hallgren, Todd, Griffin, Irons and three surprise artists. (The surprise is that they're as great as the other ten.) Pages are 11½" X 16" on 80 lb. white linen stock. $37.00 ppd. from Pacific Comics, Box 99217, San Diego, CA 92109.

WINDS OF CHANGE is a small West Coast energy-oriented tabloid that had featured some of Robert Crumb's "Mr. Appropriate" artwork. I heard on a Wednesday from speaking with Ron Turner and Robert Crumb that the original artwork would be available for $1000. Highly charged with the possibility of owning a Crumb original, I wrote to Robert to tell him that I'd like two of them if Turner would take two. When I called Ron back later that day, it was all too late; he had decided to take all four. Once again, the quick and the dead. If anyone knows the WINDS OF CHANGE address, send it along because it sounds like the kind of project we should be supporting. The main reason Robert put his artwork on the market was to bail them out of impending bankruptcy.

PENGUIN PORTFOLIO is a new mini-comix from Wayne Gibson, 2521 N. 40th, Seattle, WA 98103 with art by Valentino, Geerdes, Erling, Krauss, Whitney, Alder, Chrislip, weir, Gibson, Rock, Ridgeway, and Ussokof. I have no idea of what it costs--try 75¢ ppd. and hope for change. It's a fun little book. ■

OUR TWELFTH ANNIVERSARY YEAR #2/80

1 ADULTS ONLY FOR UNDERGROUNDS(18 or over)
2 DISCOUNT: 10% off on $30 or more
3 TAX: Calif Residents add 6% of order
4 POSTAGE & HANDLING: U.S.ORDERS-$1.00 per order; INTERNATIONAL ORDERS: $2.00.
5.INSURANCE(U.S.Orders Only): 85c(REQUIRED on orders $25& up;OPTIONAL under $25).
6 MAKE ALL CHECKS & MONEY ORDERS OUT TO: Comic Collector Shop (U.S.Currency Only)

* * * NEW * * *

*ANARCHY #2-$1.25 (Kinney,Stiles,Mavrides)
*BAREFOOTZ #3-$1.25 (Howard Cruse)
*COMMIES FROM MARS #2-$1.25(Pound Cover; Boxell,Irons,Hunt Emerson,etc.)
*FIRST KINGDOM #11-$1.25 (Jack Katz)
*MOMENTS #4-$1.25 (Metzger)
*RECUERDEN EL ALAMO-$1.50 (Jaxon)
*SAN FRANCISCO COMIC #5-$1.25(Williams, Griffith,Deitch,Beck,Trina,Lynch,Osborne)
*SLOW DEATH #10-$1.50(Irons,Colwell,etc.)
*SNOID COMICS-$1.25 (R.Crumb)
*YOW #2-$1.75 (More"Zippy";Bill Griffith)
*SPIRIT #22-$1.75 (Eisner,Wood)
*STAR*REACH GREATEST HITS-$6.95(Thick pbk. incl.full-color "ELRIC" by Brunner)
*DAN DARE Vol.1-$9.95(Pilot of the Future in THE MAN FROM NOWHERE;full color book)
*MANHUNTER,THE COMPLETE SAGA!-$8.50(8½x11 B/W & white,Walt Simonson & A.Goodwin)

CASCADE(U.G.Comix--news,interviews,comix) #1-4,6-8-75ea:#9/10,11/12-$1ea;#13-17-50c;#18,19-$1ea.(#18-M.Gebbie,H.Emerson interviews;#19-Trina,Irons,M.Friedrich)

50c each:

ALIEN NATION, BARBARIAN KILLER FUNNIES, BOOK OF INNER SPACE; COVER UP LOWDOWN, R.CRUMB'S COMICS & STORIES; MR.A #1; AVENGING WORLD; WHA?!!?; FAR OUT WEST; JAPANESE MONSTER;LITTLE GREEN DINO.#1,2; MYRON MOOSE #2; STAR FORCES; VENTURE #5

75c each:

ALL DUCK,ARMY OF PRINCIPLES,ANOMALY #4; AUSTIN STONE;BALLOON VENDOR,BAYCON IV (Brunner,Vallejo);FAT FREDDY'S CAT #1-4, THE FUNNY BOOK #1,2;GREAT DIGGS OF'77; FLAMED OUT FUNNIES #1,2,MAGIC CARPET #1, MOTHER'S OATS #3,ONE(Garris),PURE JOY, SCARLETT PILGRIM; TRINA'S WOMEN, WHITE LUNCH;WIMMEN'S #3,6;ZERO #3 ENGLISH COMIX:BRAIN STORM Vol.1,#3,4, Vol 2,#1,COSMIC COMIX #6;DOPE FIEND ZIP, ROCK'N ROLL MADNESS #2 VIEW FM.THE VOID, IT S ONLY ROCK N ROLL,STREET QUOMIX.

$1.00 each.

AMERICAN FLYER FUNNIES #1,2 (Welz)
ANARCHY #1 (Kinney,Spain)
*ANIMAL BITE COMIX (D.Hansen,G.Erling,etc.)
AUTHENTIC VISIONARY (Tucker Petertil)
BAKERSFIELD KOUNTRY KOMICS (Welz)
BAN ZAI #1 (Beck,Brand,Deitch)
BARBARIAN COMICS #1,2,3
BARN OF FEAR (Alcala,Shaw,Todd,etc.)
BENT (S.Clay Wilson)
*BEST BUY COMICS (R.Crumb,the CO-EVO.work)
BICENTENNIAL GROSS-OUTS (Wm.Stout)
BIG APPLE COMIX #1 (Adams,Wood,etc.)
BIG LEAGUE LAFFS (Jim Himes)
BIZARRE SEX #1,2,3,4,5,6,7
BRAIN FANTASY #2
*CARTOON HISTORY OF THE UNIVERSE #1,2,3
CHECKERED DEMON #1,2 (S.Clay Wilson)
CHEECH WIZARD (Vaughn Bode)
CHEECH WIZARD/SCHIZOPHRENIA (Bode)
*CLASS WAR COMIX (Clifford Harper)
COCAINE COMIX (Stout,DiCaprio,etc.)
COLOR (Moscoso--Full Color)
COMPLEAT FART (Lee Marrs)
COOCHY COOTY MEN'S COMIX(Robt Williams)
*CORPORATE CRIME #1,2 (Irons,Stout,etc.)

ALL-CRUMB COMIX:

ARTISTIC COMICS	HYTONE
BIG ASS #1,2	MR.NATURAL #1,2,3
BLACK & WHITE	MOTOR CITY #1
DESPAIR	PEOPLE'S COMICS
HOMEGROWN	XYZ

DEVIANT SLICE #1,2 (Irons)
DIRTY LAUNDRY #1,2 (Crumb,Kominsky)
D.O.A. (Jim Osborne)
*DOPE #1,2,3(Cabarga,Pound,Lynch Covers)
DOPIN'DAN #2,3 (Ted Richards)
DORMAN'S DOGGIE (Foolbert Sturgeon)
DROOL (Skursky,Reese,etc.)
DUTCH TREAT #1 (Everdt Geradts)
EL PERFECTO (Crumb,etc.)
ETERNAL COMICS (John Thompson)
E.Z.WOLF (Ted Richards)
E.Z.WOLF'S ASTRAL OUTHOUSE (Richards)
FACTS O'LIFE SEX ED.FUNNIES (Shelton)
FANTAGOR #3(Color)(Richard Corben)
FEAR & LAUGHTER (Todd,Stout,Shaw,etc.)
FEDS'N HEADS #1 (Gilbert Shelton)
FEELGOOD FUNNIES (Foolbert Sturgeon)
FELCH (Spain,Crumb,Williams)
FEVER DREAMS (Corben,Strnad)
FIRST KINGDOM #3,4,5,7,8,9,10 (Katz)
SHARY FLENNIKEN'S SKETCHBOOK
DROUGHT CHIC (Shary Flenniken)
FOG CITY #1,2 (Metzger,Holmes,etc.)
FORBIDDEN KNOWLEDGE #1,2
THE 40-YEAR OLD HIPPIE (Ted Richards)
FOUR SKETCHBOOKS
FRESH BLOOD (J.Michael Leonard)
GAY HEART THROBS #1
GIRL FIGHT #2 (Trina)
GOD NOSE (Jaxon)
HEAVY (Tragi-Comix)(Greg Irons)
HEEBIE JEEBIE #2 (Joel Milke,etc.)
HOT CRACKERS (Peter Clapp)
HUMAN DRAMA (Spain,Irons,Brand)
*HYPER COMICS (Steve Stiles)
IMAGE OF THE BEAST (Reprint;New Cover)
*IMAGINE #1,2,3,4,5,6
INSECT FEAR #3 (Wilson,Spain,Brand)
IRON SOUL (Todd,Boxell,Redondo)
JIZ (Crumb,Spain,Wilson,Lynch,etc.)
JOEL BECK'S COMICS & STORIES
JUICE CITY (Petertil,Metzger,etc.)
JUNKWAFFEL #1,3,4 (Vaughn Bode)
KURTZMAN KOMIX (New Cover;Anthology)
LEAN YEARS (Deitch,Trina,Pound)
LEFT FIELD FUNNIES (Bobby London)
LEGION OF CHARLIES (Greg Irons)
LEMME OUTA HERE (Crumb,Deitch,etc.)
MAMA DRAMAS (Trina,Shelby,etc.)
THE MAN (Vaughn Bode)
MANHUNT #1,2
MAYHEM #1
MEEF #1,2 (Sheridan/Schrier)
MENDOCINO FUNNIES #1 (Jayce,etc.)
MIDDLE CLASS FANTASIES #1,2 (Lane)
MONDO SNARFO (Crumb,Kitchen,etc.)
MOONDOG #3(George Metzger)(1st Ed is $3)
MU,THE LAND THAT NEVER WAS (Metzger)
NARD'N FAT (Jay Lynch;new edition)
NO DUCKS #1,2 (Boxell,etc.)
OCCULT LAFF PARADE (Deitch,Kinney)
*PHOEBE & THE PIGEON PEOPLE(Lynch,Witney)
PORK (S.Clay Wilson)
*POWER-PAK #1 (Aline Kominsky-Crumb)
PSYCHOTIC ADVENTURES #1,2,3(C.Dallas)
PUDGE,GIRL BLIMP #3 (Lee Marrs)
QUACK #1,2,4,5,6

REAL PULP #2 (Brand,Wilson,Dallas)
SALOON (Geiser)
SAN DIEGO COMIC CON'77(Nino Cover)
SEX & AFFECTION (Jim Himes)
SHORT ORDER COMIX #2 (Griffy,etc.)*
SHOW & TELL (Justin Green)
SINKY BROWN MEETS VIRGIN MARY(J.Green)
SKULL #2,4,5
SLEAZY SCANDALS OF THE SILVER SCREEN
SLOW DEATH #7,8,9
SNAPPY SAMMY SMOOT (Skip Williamson)
SNARF #2,3,4,6,7,8
SNATCH #1,2,3 (Crumb,Wilson,etc.)
SPHINX #2,3 (John Thompson)
CODY STARBUCK (Howard Chaykin;Color)
*STAR*REACH #1-18
STAR WARIOS (J.Michael Leonard)
SUBVERT #2,3 (Spain)
SUPERBITCH (Ira Harmon)
TALES OF SEX & DEATH #2 (Brand,etc.)
TALES FROM THE FRIDGE
*TITS & CLITS #1,2,3,4,5
TURNED ON CUTIES (Crumb,Lynch,etc.)
TWO #1,2 (S Clay Wilson)
TWO FISTED ZOMBIES (Veitch Bros.)
TWO FOOLS (T Richards,Willy Murphy)
WEIRD TRIPS #1,2 (#2--Stout Cover
WET SATIN #1,2 (Trina,Marrs,etc.)
WHITE COMANCHE;RED RAIDER;BLOOD ON MOON
WIMMEN'S COMIX #2,4,5,7
WONDER WARTHOG (Best Of) #1,3
YELLOW DOG COMICS #13,24,25
YOW #1 (Bill Griffith's "Zippy"
ZAM (ZAP Artists Jam'

[illegible]oid)
*ADULTS ONLY-$2.00 (Larry Fuller)
*AMERICAN SPLENDOR #1-3-$1.50ea.,#4-$2
ARCADE #1-$5.00,#2-7-$1.50 ea (Crumb)
ARMAGEDDON #2,3-$2.00 ea.(Barney Steel)
ARMAGEDDON #3 IS FOREVER-$3(Deluxe Ed.)
BARBARIAN WOMEN #1,2-$2.00 ea.
CALIFORNIA COMICS #1-$1.25,#2,3-$2 ea.
*CHECKERED DEMON #3-$1.25(S.Clay Wilson)
COMIX BOOK #1,2-$2ea,#3-$10,#4,5-$1ea
ALL CRUMB COMI[illegible]
[illegible]WICS-$8.95(Anthol.;1st ed)
CARLOAD O'COMICS PREVIEW ED.-$3(Color)
CRUMB'S SKETCHBOOK-$30(NO DISCOUNT)
RITZ THE CAT-$6(Qual.pbk.-128 pgs.)
THE YUM YUM BOOK-$5.00 (Hardbound)
*DR.ATOMIC #1-5-$1.25 ea.(Larry Todd)
DR.ATOMIC'S MARIJUANA MULTIPLIER-$1.50
*DR.WIRTHAM'S COMICS & STORIES #1-4-$1.50ea
*ELFQUEST #1-6 - $1.25 ea.(Wendy Pini)
*FOG CITY #3-$2 (Metzger,Holmes,Boates)
FREAK BROTHERS #1,2,3,4,5-$1.25 ea
*FREAK BROTHERS ROLLING PAPERS-50c
THE FUNNY BOOK #3-$1.50
GAY HEART THROBS #2-$2.00
GREAT DIGGS #2-$2.25
*GRIFFITH OBSERVATORY #1-$1.25
HAROLD HEDD #1-$1.75,#2-$1.25(R.Holmes)
*HOBO STORIES #1-$1.25 (Dave Taylor)
HOT STUF'#4,5,7,8-$2.00 ea
INNER CITY ROMANCE #1-5 - $1.25 ea.
LIGHT-$1.25 (Greg Irons,Full Color)
PARSIFAL-$2.00(P Craig Russell;color)
*RIP OFF COMIX #1,2,3,4,5-$1.25 ea.
RIP OFF REVIEW OF WEST.CULT.#2-$3.00
SOFT CORE COLORING BOOK-$3.00 (J.Beck)
TALES FROM THE TUBE-$1.25 (R.Griffin)
TIJUANA BIBLE REVIVAL #2-$5.00
WHITE WHORE FUNNIES #1-$1.00,#2-$2.00
WINGS #5 (2-page Metzger strip)
YOUNG LUST #1,2,4,5-$1.25 ea.
ZAP #0,1-$1ea,#2-9 - $1.50 ea.
*AAM-KA JUTSU $1.25 (Martial Arts)

[illegible]

BACKWATER BABIES-$2.50 (Guy Colwell)
BEST OF RIP OFF PRESS #2-$4.95
BEYOND TIME & AGAIN-$15 (Metzger;hdbd.)
BREAKDOWNS-$9 (Spiegelmann,hardbound)
[illegible]
EVOLUTION & HISTORY OF MOOSEKIND-$7.00
(Signed ed.,Moose strips from Crazy)
[illegible]
MINDWARP-$3.50 (Sheridan/Schrier
ODD COMIC WORLD OF R.CORBEN-$4.00
SLOW DEATH ANTHOLOGY-$5.00 (R.Corben)
SNATCH SAMPLER-$3.00(Wilson,Crumb,etc.)
THOROUGHLY RIPPED-$7.95(Freak Brothers)
*UNDERGROUND COMIX CHECKLIST-$4.50

SIGNED,NUMBERED PORTFOLIOS-$75.00 each:
WOMEN OF THE AGES (Frazetta)
NCS PORTFOLIO, Volume I

[illegible]
NATL.WEED #1-$1.50; FLASH #1,3-$2.00 ea.
ARIEL #3-$6.95,#4-$7.95
ART OF JOHN BUSCEMA-$3.00
*BIZARRE ADVENTURES-$1.25(Marvel Prev.#20)
CHANGES #3(1969)-$20 (Crumb,Griffin,etc.)
*CO-EVOLUTION QUARTERLY #16-18,20-24-$3.50
* [illegible] Special Wrightson Ish
[illegible],G.Artists
[illegible] (First 6 by Carl Barks)-69¢ ea:
GYRO GEARLOOSE,UNCLE SCROOGE CLASSICS;
SCROOGE-GOLDEN FLEECING,DAISY & DONALD,
[illegible]
VARMINT;MICKEY MOUSE ALBUM,M.MOUSE-SKY
ADVENTURE,M.MOUSE-BEANSTALK.
* PIC #1-$2.00 (Corben,Starlin,Tim Conrad,
Wendy Pini,Frazetta,etc.)
FANFARE #1,2-$2.50 ea.(#2--Frazetta)
FRAZETTA MEMORY BOOK-$5 (Drawings,Photos)
FUNNYWORLD #16-$10; #17-20-$2.50 ea.
*HEART THROBS-$6.95(DC Romance Comics)
*HEAVY METAL #1,2-$6ea,#11-14,16,18-36-$2ea
*MARVEL SUPER SPECIAL #15:STAR TREK-$1.50
NAT.LAMP.VERY LG.BK.OF COMICAL FUNNIES-$3
*NEW TALES OF THE ARABIAN NIGHTS-$7.95
(Full Color Paperback;Corben,Strnad)
OPHEMERA-$3.50 (More EC,etc.)
SALLY FORTH #3,4-$4.00 ea.(Wally Wood)
SHELF STUFF-$8(Barry Smith;green/gold cvr.
SILVER SURFER-$5.00 (1st Ed.Paperback)
*SPIRIT #1-$5,#2,3,6,7,11-$2ea,#17-22-$1.75
SQUATRONT #1,3,5,6,7,8-$3.00 ea.,#2-$10.00
*1994 #1,2,5,6,7,8,10,11,12-$2.50 ea.
*WEIRDWORLD Set of 3(#11,12,13)-$7.50(Set)
'Warriors of the Shadow Realm,[illegible]

[illegible]
APEX TREASURY OF UNDERGROUND C[illegible]
ARTSY FARTSY FUNNIES-$6.95
RICHARD CORBEN'S FUNNYBOOK-$20(Hardbound)
ARMADILLO COMICS #2(1971)-$5.00
BARBARIAN COMICS #4-$5.00 (Jaxon,etc.)
CHERI(Dec.'76)-$5.00 (Contains Crumb's
CARLOAD PREVIEW bound-in;Color)
DEATH RATTLE #1-$10.00,#3-$5.00
ETERNAL TALES-$12.00 (8½x11,J.Thompson)
GRIM WIT #2-$5.00 (Full Color Corben)
GRUNT #1,2-$3.00 ea.(Irons)
HAROLD HEDD #1(2nd Printing)-$5.00
HOT STUF'#3-$5.00 (1976,Corben)
HYTONE 1st ed.(deep Color,high gloss)-$12
MAN FROM UTOPIA-$20.00 (Rick Griffin)
MOONDOG #2-$5.00 (George Metzger)
PARANOIA #1-$8.00 (1972;Larry Todd Cover)
ROWLF(2nd ed.-redesigned)-$5.00 (Corben)
SPASM-$20.00 (Jeff Jones;1973)
STONED PICTURE PARADE-$3.00(12 pgs.;1975.
Wilson,Crumb,Moscoso;Crumb Cover)
TALES FROM THE TUBE-$3 (Griffin;8½x11
THRILLING MURDER-$5 (Crumb,Osborne,etc.)
TRASHMAN-$5.00 (1970;Tabloid;Spain)
UNEEDA COMIX-$8.00 (1970;Crumb,
WEIRD FANTASIES #1-$5.00(Corben,etc,Color)
[illegible]-$5.00 (1972,Crumb)
[illegible]NG LUST #3-$10.00 (Full Color,

MIKE FR

CASCADE: What brings you to Colorado?

FRIEDRICH: I'm on my way to a comics convention next week in Chicago. I've been in Colorado a couple of times and really enjoyed it so I figured this was a great excuse to stop off for a week before I go to the convention. I notice that the people in California seem to divide themselves into mountain people and ocean people; I'm a mountain person. But I don't like cold, so I don't live here. I just come to visit during the summer. I was out here a couple of years ago and the year before that. This is the first time I've been here in Colorado Springs.

CASCADE: So what's the future of STAR*REACH? Do you know?

FRIEDRICH: Well, we're in a really big transition right now (See postscript). We're unable to make a living at selling the comics in the form that they are now. We tried putting color into the comics a year ago in order to try to increase sales that way and wound up with less sales and more debt. We then shifted over to putting it out in a magazine dimension rather than in the smaller comics dimensions. Apparently that hasn't made any difference. The feedback that I get from the dealers is that a lot of the earlier issues of STAR*REACH sold as well as they did because they featured a lot of more famous artists from the mainstream overground comics. And there's just no way I can afford to pay for that kind of art work with the circulation and the price structure I've got. So at this point the only thing that seems viable for me to continue publishing on any kind of regular basis as a way to make a prpfit is to put out the material in book form. The first release is entitled STAR*REACH GREATEST HITS, and that will be out probably this fall (it is now available). There is a Frank Brunner story in it in color that is being serialized first in HEAVY METAL.

CASCADE: Earlier you said that IMAGINE sold perhaps 10 percent less than STAR*REACH and you've been trying deliberately to put your better stories and art into IMAGINE to boost it. So, are you equally disillusioned with IMAGINE?

FRIEDRICH: It makes no sense to me why IMAGINE is not selling as well as STAR*REACH, except that the name STAR*REACH must mean more to someone than the name IMAGINE. If the material's the same it makes no sense to me as a publisher who has to look at the business end of it why I don't just put everything out under the name STAR*REACH. I think it's idiotic, but if that's the way people buy things, that's the way it is. And I just have to go with that. I really don't have much leeway these days. Sales are much too tight for me to be thinking in any more than basic survival terms what I can do to get through the next year or two. There's just not any slack anymore.

CASCADE: I believe you said that QUACK never sold as well as STAR*REACH. Do you have any theories as to why you couldn't get any sales going with QUACK? I believe it was a good comic. I personally prefer QUACK over STAR*REACH.

FRIEDRICH: Well there are a few people who feel that way, and when it became apparent that it wasn't going to come out anymore, we did get three or four letters saying, "Hey, QUACK was your best comic. Why aren't you bringing it our anymore?" There are a couple of reasons.

I blame myself first in that I didn't really have an editorial focus that was really solid, so each issue was more and more jumbled. It was just too diverse in attitudes and alot of that was because I, as an editor, didn't know what to ask for from the contributors. I couldn't go to an artist and say, "I'd like to have you do a story like this." I couldn't give them a focus. I can tell you why a dram-

FRIEDRICH Interview

atic story works or doesn't work. I don't have that skill as developed in the humor material.

I really was having to learn by making mistakes. And you can't do that for very long before people stop caring to read mistakes. I personally was not satisfied with any issue of QUACK except the last one. Each issue had a few stories in it that I liked a lot, but I didn't like the whole package until the very end. QUACK 6 was one of my better comics. But by that point I think people had just turned off to the title and weren't interested in it anymore.

That was one thing. Another thing was that its initial success was very parasitical to the whole "Howard the Duck" phenomenon of Marvel Comics, and a lot of the early buyers were assuming that was what they were going to get. And I was influenced in the sense of, "Hey, there seems to be a market for these funny animal stories for adults," but I wasn't interested in doing the Howard the Duck formula at all. Of course, after three or four issues of it people who were interested in Howard the Duck weren't interested in QUACK anymore.

I think this combination of stuff was what made it impossible to go on with QUACK. I'm still intending to do QUACK every now and then because I have learned by doing it. I believe there is some interest in my producing some of that kind of material. "The Wraith" was one of the more interesting strips to come out of STAR*REACH Productions. I also wish I had an avenue for Ted Richard's material because I very much enjoyed the work he did for me in QUACK.

CASCADE: How would you define "ground level comics?"

FRIEDRICH: There's always been this whole business of the term "ground level comics." It's one of those crazy terms that popped out of nowhere. Trina was the one that said it to me, but she said she was quoting Larry Todd, who had coined the term. Larry Todd denies it. Maybe he doesn't remember. I don't know.

There has always been this distance from the underground comics companies as much as I've been distant from the overground companies. A lot of the undergrounds were originally put our for cultural reasons as much as for anything else, because of the repression of dope use and because of the alternative politics that came out of the late 1960's.

CASCADE: Do you feel that being categorized as publishing ground level comics has isolated you both from underground comics and overground comics?

FRIEDRICH: Well, it has to a degree but I actually think it has helped in a lot of ways. To a lot of people when you say underground comics they think of porno material, even though that's not true. The underground comics world is a very, very broad world of material. But a lot of people in the mainstream American culture seem to always focus on sex. And that's what straights focus on as to what an underground comic is. I always found I was going through a long process of explaining that "Well, yes, I'm an alternative, I'm not a "kid's" comic. . .but doesn't also mean I'm some reactionary type of, "Hey, I've-got-total-freedom-so-I'll-do-everything-gross-I-want comic either." Having the "ground-level comics" term helped me to deal with people a lot easier. It was a lot easier to categorize who I am and so have some understanding.

The term is also an expression of who I am in that I've always felt a strong blend of being very straight but at the same time having a lot of what are just very radical ideas. But for me the mix has always been towards so-called a "straighter" approach. I felt a lot of the alternative expressions are actually dead-end expressions and I didn't really want

COMANCHE MOON

A Picture Narrative About

CYNTHIA ANN PARKER

Her Twenty-Five Year Captivity Among the Comanche Indians and her SON

QUANAH PARKER

The Last Chief of the Comanches

WRITTEN AND ILLUSTRATED BY

JACK JACKSON

NEW from the RIP OFF PRESS, INC

Inspired Illustration details the destruction and decline of the Comanches in a final struggle with the whites for domination of the Southern Plains

Paperback $6.95 plus 60¢ for postage and handling

Special Edition, Hardbound, signed and numbered by the artist, $15.00 plus 60¢ shipping.

STORE OPERATORS INQUIRE ABOUT DISCOUNTS

Send to:
RIP OFF PRESS, INC.
P.O. BOX 14158 DEPT. 22
SAN FRANCISCO, CA 94114

to go that way. At the same time, I didn't like the way the straight business world and the straight comics were set up. So I created my own.

Actually, I was just interested in producing stories that I enjoyed reading. And I couldn't get them from the straight press and with some exceptions--like George Metzger's work--I wasn't seeing much I liked in the underground.

CASCADE: Have you written most of the stories for sTAR*REACH and iMAGiNE yourself?

FRIEDRICH: Oh, no...not at all. Another reason that I got into publishing to begin with was that I had been writing comic scripts for Marvel Comics and for DC comics and had really gotten burned out. My thinking had become so channeled into these very, very traditional forms that I didn't like to read what I was writing anymore. And I realized when I got to that point that I had to make a change. I've always enjoyed doing business. It's an interesting world to me. I'm fascinated by it and I still enjoy it. So I really decided to go and shift over and become an editor--to try and get other people to contribute material that I wanted to read. One of the reasons that I got away from not writing my own material was that I was trying to encourage artists to write their own material because I think that you get a lot better story that way. And I think that's what I've been trying to go for...to get away from the sort of assembly line attitude of the overground stuff into more expressive material.

It's very much the same kind of evolution that science fiction went through. It started out as a pulp form in the 1920's and 1930's with very, very formulized stories and finally into the 1950's, as it got into its second and third generation of creators, it got into being more personal and more expressive. I'm hoping that's the direction comics are going to.

CASCADE: There's definitely a lot of room for experimentation in comics. It's an art form that's been around for less than 100 years and in a lot of ways it's been formulized and it's stifled by the publishers, whether it's the newspaper syndicated or mainstream above ground comics.

FRIEDRICH: Well, underground publishers have become just as conservative as anybody else in a lot of ways. The mainstream comics always put out a small percentage of books that they consider experimental. It's just that when you look at the whole picture you tend not to see them. It's now very, very true that the underground publishers are the same way. They can only really afford to sell what they know has sold before, and so if someone comes in with a whole new way of thinking there's just as much resistance breaking into that.

CASCADE: When ZAP comics first came out there was a need for that kind of comic, obviously, because it's gone into so many printings and everything, but there must be something beyond just doing a ZAP comic that can be successful without just going with preciously used formulas.

FRIEDRICH: That's true. It's a very real problem. A lot of it, of course, is that the underground distribution of comics was set up from scratch, and it was set up for a certain type of package. And that distribution has changed and evolved, but in a lot of ways it's still based on the same basic thinking. Now if someone comes up with a whole new idea of how to do comics, they really have got to start from scratch.

But there <u>are</u> ways to do it.

I'm very surprised that there aren't comic books that get put out along with records. To me there's an amazing connection between comics and music and not many have done anything with it. You have "Bat Out of Hell" with Richard Corben doing the cover. Now can you imagine if you had a thirty-two page story by Corben along with the same package? I think it would be commercial. I think more people would buy the package for that reason.

CASCADE: Well there's been very little experimentation in terms of getting comics distributed, so they're still going to all the same places that they have been going to, except ten years ago you had the phenomena of head shops and now you have a lot of comic shops.

FRIEDRICH: That's created a lot of change, too. Head shops were a little bit more into experimental stuff. They've slowly withered away, and the comics shops were definitely a spin off of the New York comics, because readers just couldn't get them. You know the way the U.S. magazine business is structured, magazines have to sell into the hundreds of thousands of units in order to make them profitable to distributors. And so distributors are slowly killing off comics. And so because of that the comic shops came up to fill that need, but with definitely a straight comics orientation. And so it was only the more straight undergrounds that got picked up by the comics shops and have survived.

CASCADE: I think the art has a lot to do with it myself. I've always felt that people buy comics on the basis of the way they look, and a lot of the early undergrounds had terrible art and production values, and they gave underground comics in general a bad name

I get the feeling that you wanted to do overground comics to begin with, and you succeeded in writing overground comics. You became a very successful comics writer, but you would prefer to work in the overground comics rather than the underground comics. If you compare them for pure form. But you can't go through the existing publishing and distribution system because of the decisions

that they make in putting out those comics. So what you're trying to do is do overground comics to suit your own desires--what you want to see.

FRIEDRICH: That's true to some degree but when you say that, I hear you believe that I want to keep doing juvenile fantasy stories. What I'm really more interested in doing is adult fantasy stories. Adult fantasy is something that hasn't yet to really be defined. A lot of adults don't even like to admit that they have fantasies. But America is just covered with fantasy. To try to make a conscious fantasy creation is something that isn't done that much.

Your characterization is fairly true in the sense that certainly historically that was an evolution that was correct...I mean obviously what I wanted to do when I was 18 was go write Batman. But what's interesting is that as I grew older I kept seeing, to continue that example, Batman as a vehicle for telling stories to adults rather than telling stories to children, and become frustrated because I was not allowed to tell stories for adults but had to keep writing the juvenile formulas. I still think and there's still a part of me that would jump at the chance to take the Batman character and write a grown-up story about him. I mean, the STAR WARS movie to me was a grown-up comic book. And even though the kids could see it and all that...it was still something that related to adults as well. I think that there's a lot of possibilities using the mainstream techniques.

What we're talking about here are techniques--art techniques, graphic techniques. And yes, my background has been very mainstream in that level and I tend to prefer that kind of hard edged line, and a lot of attention paid to "pushed perspective," and the other kind of stuff that defines mainstream American comics techniques.

But I do want to emphasize that I'm trying to do adult stories. I'm now thirty years old. I want to read a story that says something to me now, rather than what I was when I was fourteen. I go back and read the stories that I read when I was fourteen and I got excited about and at best they're nostalgic. There's nothing there that talks to me now...there's not really anything universal. It related to me then and they're valuable; kids count. Comics should be done for kids. But comics should also be done for grown-ups.

A lot of the line between underground and overground to me has disappeared to a great extent. That line was really a cultural line. We had divisions in the country in the late 1960's, and they created some separate subcultures. We've moved on and a lot of recombining is going on. I think that a lot of new expressions are popping up everywhere. New wave music, we're into a whole new generation of movie makers that are doing things from a more current and modern perspective. In another twenty years, we'll finally be doing so-called underground comics movies, even to a great degree, watering the straight comics, even though they're really sterile, a lot of their perceptions when compared with ten years ago, have developed dramatically just because there are now younger people doing it.

But, again, I'm not interested

in writing Iron Man anymore for Marvel Comics. It would be a good character as a vehicle.

CASCADE: But there are better vehicles. As long as they have to go through the Comics Code Authority and as long as they have these people...

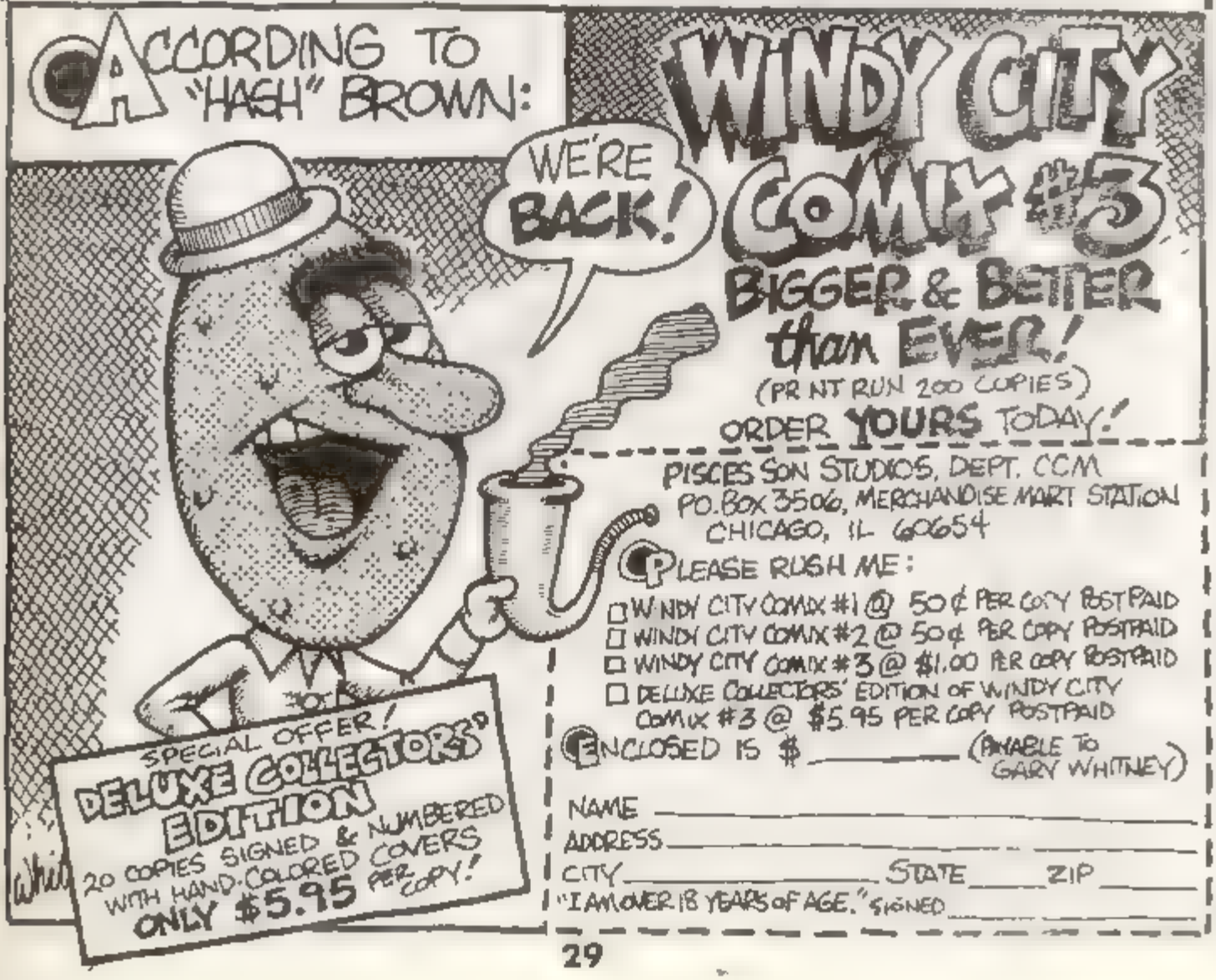
FRIEDRICH: Well I'm even looking at it from a bigger perspective... as long as their attitude is that they're going for a children's market. As long as all of their advertising and all of their marketing and all of their distribution is aimed at selling to kids, forget it. The reason you put them into a 7-Eleven on a rack is to sell to kids. HEAVY METAL sells in 7-Elevens but they don't put them on a rack over by the toys. That's the kids' corner, that comics rack. Again, I have nothing against that. As I say, comics for kids are fine, but until HEAVY METAL there's never really been a push to try and sell comics to even teenagers, on a serious level. Stan Lee will make his big rap about selling comics for college students, but statistically he's selling comics to a twelve year old, and editorially they think that twelve years old is eight years old mentally. So they have a lot of problems with developing anything with that kind of an attitude.

Marvel is making some new attempts. They've got a couple of new magazines that they're working on that'll try to get into different attitudes. But even so, it'll be a long time.

Postscript (14 February 1980)

well, to up-date the above interview, conducted in the summer of 1979, the "transition" spoken of early in the interview has continued to the point that I've virtually suspended publication altogether. The debts from the business just became too high to continue.

I'm as of this week employed out of New York (with lots of travel) as "National Specialty Store Sales Manager" for Marvel Comics - which means that I'm taking over responsibility for wholesale sales to comics shops nationwide, as well as helping in the development of any new comics that will aim at older readers.


ACCORDING TO "HASH" BROWN:
WE'RE BACK!
WINDY CITY COMIX #3
BIGGER & BETTER than EVER!
(PRINT RUN 200 COPIES)
ORDER YOURS TODAY!
SPECIAL OFFER!
DELUXE COLLECTORS' EDITION
20 COPIES SIGNED & NUMBERED WITH HAND-COLORED COVERS
ONLY $5.95 PER COPY!
PISCES SON STUDIOS, DEPT. CCM
P.O. BOX 3506, MERCHANDISE MART STATION
CHICAGO, IL 60654
PLEASE RUSH ME:
☐ WINDY CITY COMIX #1 @ 50¢ PER COPY POSTPAID
☐ WINDY CITY COMIX #2 @ 50¢ PER COPY POSTPAID
☐ WINDY CITY COMIX #3 @ $1.00 PER COPY POSTPAID
☐ DELUXE COLLECTORS' EDITION OF WINDY CITY COMIX #3 @ $5.95 PER COPY POSTPAID
ENCLOSED IS $ _____ (PAYABLE TO GARY WHITNEY)
NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
"I AM OVER 18 YEARS OF AGE." SIGNED _____

CONTINUED FROM PAGE 9

CASCADE: Not only good pay, but it's fantastic exposure.

ROBBINS: It was a beautiful letter. I still have it over my drawing board. It was from Michelle Uri saying, go ahead on the Rosie; I'm so pleased your attempts have paid off and really happy to print a woman cartoonist and saying that she wanted more Rosie.

CASCADE: Did you have to try several ideas before they would accept you?

ROBBINS: I had to get a writer for PLAYBOY. The first one I sent her she returned...I even pasted, put her rejection letter up above my drawing board because it was such a nice one because she said that she really liked my work and she really related to the story but that they felt (Mr. Hefner felt) that it was too aggressively female, but also telling me to try again because she really liked it. That was one of the nicest rejection letters I've ever received. So I had that up to give me the strength to go on. Then I found myself a writer who also was a woman who wrote me a really swell script and we're working on some more stuff and I hope they get in.

CASCADE: What are you working on now? What can we expect to see from you in the near future?

ROBBINS: I just finished two pages for LAMPOON of a love comics satire. That'll be out in the November issue. I sold six pages to HEAVY METAL. That should be out six months from now, probably January or February--something like that. I hope to do some work for EPIC. Rick Marshal said...well basically he gave me the okay to try. He said he'd like to see me in the first issue and that's all I need. I hope to do something for HIGH TIMES.

CASCADE: What are your major influences?

ROBBINS: My major influences are what are called golden age comics. When I was a kid I read comics omniverously and when allowed to gravitate to my favorite comics, I bought Fiction House all the time and I really did kind of learn...I mean my own style evolved from the Fiction House style. There's an artist named Mat Baker who did a lot of the jungle girls and just a lot of the Fiction House characters and did terrific women. Mat Baker is interesting because he was also Black. And if there were few women cartoonists, there were no Black cartoonists, except for Mat Baker. Mat Baker dies at thirty-six of a heart condition which is really sad and he really was only in comics for about five years, but they were five fantastic years. I guess he's just about my favorite Fiction House artist. A big influence with me. My other influence is Wally Wood. I learned to draw three-quarter views with shading by copying Wally Wood's faces in the early EC science fiction comics which I also loved. I loved his science fiction stuff. Will Eisner, also, just from...his storytelling abilities are so stupendous and his women are also big influences on me. I guess those are the three big ones, you know: Mat Baker, Wally Wood, and Will Eisner.

CASCADE: What are you working on now?

ROBBINS: Everything. At this very moment I'm working on a script and some sketches to submit to EPIC because at the concourse I got all excited, so that's the first thing I'm doing. I hope to get something into HIGH TIMES also. I don't know. They've got a script of mine. Meanwhile, I have sold two pages to LAMPOON and six pages to HEAVY METAL. I do hope to do more for HEAVY METAL also. I've been corresponding with Jane Gaskell who's an English science fiction writer and just about my favorite woman writer of Sword and Sorcery. She's written a series of books that all belong together. Not a trilogy, but I love her work and we've had a great correspondence. We've been corresponding about me doing some of her work in comic form and I really hope this does happen. I guess you notice that all of the things I have in my plans are not underground.

CASCADE: Have you found that the underground comics market isn't lucrative enough for you?

ROBBINS: That's an understatement. Really, I'm not trying to become rich. I don't ever expect to become rich as a cartoonist. I just

want to survive. I don't want to freak out when something goes wrong with my car which just happened and I've spent a day in anxiety trying to track down a tow truck that would charge less than $20.00. I don't want to have to live like that. So we're not talking about getting rich; we're talking about surviving.

CASCADE: Right. Have you done much commercial work?

ROBBINS: Not...advertising, is that what you mean? None. I've done some illustrations for various magazines. If I were to live on that it would be just as bad as living on underground comics because I just don't do enough. What I truly believe I do best of all are comics...better than illustrations. And what I've been doing most is comics and what I really hope to do more than anything else is comics.

CASCADE: Could you mention some of the magazines you've done illustrations for?

ROBBINS: Yeah, I had an illustration in NEW WEST and MOTHER JONES and even did something for SAN FRANCISCO magazine once. I've done illustrations for LAMPOON. But probably my best illustrations because I can do more for them. I mean it's meatier subjects I get to work with. That's about it. I did a two-page color illustration for CHERI that somebody brought up when I did my slide show on Women in Comics. Afterwards I encouraged the audience to ask questions. Someone asked me if I was a feminist, why did I do an illustration for CHERI. And I said, "For the money." And everybody applauded.

CONTINUED NEXT ISSUE

CONTINUED FROM PG. 2

YOW #2 is $2.00 postpaid. Gasp published a special 4-page tabloid in celebration of the publication of the new comix, featuring an interview with Kinney.

Leonard Rifas' Educomics has two new books, ENERGY COMICS #1 and GEN OF HIROSHIMA #1. Artists represented in ENERGY include R. Diggs, R. Crumb, Sharon Rudahl, Joyce Farmer, Leonard Rifas and Denis Kitchen (cover). If you liked ALL-ATOMIC you'll love ENERGY; it's $1.40 ppd. GEN is the first installment of Keiji Nakazawa's epic comics story about the bombing of Hiroshima. It's a powerful anti-war statement by a Japanese man who was personally affected by man's first nuclear conflict; $1.75 ppd. Order from Educomics, Box 40246, San Francisco, CA 94140.

Krupp recently published Crumb's SNOID COMICS, BAREFOOTZ #3 (with a great Wilson back cover), and SPIRIT #22, with PHOEBE AND THE PIGEON PEOPLE #2 (Lynch, Whitney), 50's FUNNIES (Stout, Shaw, Erling, Alcala), and SPIRIT #23 in the offing. In the works are SNARF 9, DOPE 4, BIZARRE SEX 8, NARD & PAT 2 and others. Larry Shell edited 50's FUNNIES and the soon-to-appear ALIEN ENCOUNTERS. The latter will feature lots of great work by the likes of Tom Sutton, George Chastain (cover painting), Shell & Bissette, Erling, Boxell & Larson, Yeates, Kelly, Stiles, Cruse, Zeck, Hembeck and Rudy Nebres (centerspread).

COMMIES FROM MARS #2 from Last Gasp has a beautiful John Pound cover, plus comix by editor Tim Boxell, Larson, Hunt Emerson, J. Michael Leonard, Irons and others. $1.50 ppd. from the address for Gasp listed above.

BIZARRE SEX COMIX is an anthology of the best of BIZARRE SEX, published in a squarebound edition by Les Editions du Triton of Paris. It has a previously unpublished B.S. cover by Stout, 8 pages of color inside, and another previously unpublished cover by Poplaski. An earlier collection of B.S. came out of Germany last year, and another one is being negotiated for publication in Spain, "making this easily our most exportable title, says Denis Kitchen. "Hopefully others of our series will be anthologized overseas as well," says Denis. "I will be in Europe for two weeks in June to engage in business in the growingly important foreign market." Krupp has a new Cartoonists Guidelines letter that is sent to all new inquiring cartoonists. If interested in contributing to Krupp's

CONTINUED ON PAGE 34

TEEN TALK

PRECEPTS FOR PUBESCENTS

PRESENTS: MARIJUANA-DANGEROUS OR UNSAFE ?

ONE NIGHT, THREE YOUNG TEENAGERS, CAUGHT IN THE GRIPS OF A HORRIBLE HEDONISTIC URGE, DECIDED TO SKIP THEIR HOMEWORK AND HAVE A POT PARTY...
LET'S EXPAND OUR CONSCIOUSNESSES!
NAW, LET'S GET FUCKED UP!
THEY HAD BEEN WARNED NOT TO SMOKE POT, BUT THEY DIDN'T LISTEN...
DON'T WORRY, WE WON'T LOSE OUR SHIT.
WE WON'T GROW BREASTS.
WE WON'T RUN AMOCK IN THE STREETS, DROOLING AND SLOBBERING ALL OVER UPSTANDING CITIZENS!
AS THEY BEGAN TO GET OFF, THEY LOST THEIR SHIT AND GREW BREASTS!
OOPS.
THEN THEY RAN AMOCK IN THE STREETS, DROOLING AND SLOBBERING ALL OVER UPSTANDING CITIZENS!
SNEE!
THEY NEVER FULLY RECOVERED!
SO TEENS! DON'T LET THIS HAPPEN TO YOU! TAKE A WORD OF ADVICE FROM NDAVID COULSON:
THESE KIDS WERE LUCKY. THEY COULD HAVE BEEN BUSTED!
1 KILO
1 KILO
1 KILO
1 KILO
AND ALTHOUGH THEY NOW LIVE THE SUBHUMAN EXISTENCE OF VEGETABLES, THEY'VE LEARNED THEIR LESSON AND HAVE SWORN TO SURRENDER ALL SUBSEQUENT MARIJUANA PURCHASES TO ME.
IN ALL SINCERITY, I URGE YOU TO DO THE SAME.
©1978 NDAVID COULSON

FLYING FUNGUS FUNNIES

©1980 GARY WHITNEY

SENATOR HOOCHAW, WHILE VACATIONING IN THE BAHAMAS, FINALLY CONFRONTS THE FLYING MUSHROOM...

DO WITH ME WHAT YOU WILL!

UNBEKNOWNST TO THE SENATOR (as well as the Fungus) THE SCENE IS BEING PHOTOGRAPHED BY A HIDDEN OBSERVER...

GOTCHA! HEH-HEH!

CLIK! CLIK!

BEAUTIFUL! WAIT'LL THEY SEE THIS IN WASHINGTON!

MEANWHILE, TELEPATHIC COMMUNICATION IS ESTABLISHED...

?

YES? YES? I SEE...

ALRIGHT!

OH WOW! HE'S CLIMBING ONTO TH' MUSHROOM! I'VE GOTTA GET THIS FILM TO D.C. BUT FAST!

CLIK! CLIK! CLIK!

AT THAT MOMENT...

CLUNK!

Whitney

TO BE CONTINUED...

ORIGINAL S. CLAY WILSON ARTWORK. FURTHER INQUIRY: C/O DICK'S BAR, 290 SANCHEZ, SAN FRANCISCO, CA. 94114

1. Jon Gierlich/S. Clay Wilson Science Fiction Jam Session Story Full color 11"X14"-21 pieces-$4500.
2. Checkered Demon III -Space Epic-Entire Story-B+W. Ink 20 pages (3 strips per page) 10"X12½" -$3000.
3. Balls & Box -Pork Comic-B+W 5"X7" - 15 pieces $700.
4. The Snatch Sampler - color cover 8"X5½" $250-
5. Checkered Demon III-centerspread drawing B+W 9"X22" $500.
6. Travelin' Assassin - Zap #9. 9"X13½" B+W, 6 pieces, $1200.
7. The Swap- Zap 8,9 7/8"X13", B+W, 7 pieces $1400.
8. Riot in Cell Block #9-Zap #9 B+W, 7½"X10½" $250.
9. Insomnia Angst- Insect Fear #3-B+W, 8"X12"-4 pieces- $750.
10. Waterloo - Bent Comics -8"X12" 2 pieces $300.
11. Angels & Devils-Zap #6-8"X12" - 8 pieces - $1600.
12. Thumb & Tongue Tales, Parts I + II-Bent Comic-B+W, 8"X11 3/4" 18 pieces $2000.
13. Star-eyed Stella- Bent Comic-B+W, 8"X12"- 2 pieces- $250.
14. The Checkered Demon II-Entire Story-7½"X11½", B+W, 30 pieces, $3000.
15. Un Acte- Text in French, English Version in 2.B+W, 8"X12", 7 pieces, $750.
16. The Pelching Vampires Meet the Holy Virgin Mart- FELCH Comic 8½"X6"- 4 pieces (8 pages) B+W, $500.
17. The Checkered Demon I Arab Epic-10"X12½",B+W-20 pages-$2000.
18. Monster Bride- Arcade Magazine- 9½"X12 3/4" B+W, 2 pieces, $300.
19. The Captain Died Twice-Gothic Blimp (Tab.) 12"X17" B+W, 2 pieces, $400.
20. Motorcycle Rumble- Organ (Tab.) 9 3/8"X14 3/4", B+W, $250.
21. Funkadelic- Portfolio Drawing-16 3/4"X13 3/4", B+W, $250.
22. Pain City- Centerspread- Zap 7- 15 5/8"X11", B+W, $300.
23. Portfolio Drawings- Lawrence, Kansas-1967- B+W, 11"X13 3/4" $200.
24. Watercolor & Ink Sketches- unpublished one of a kind.
    A character of your choice in a situation of my choice 11"X14"-$200.
    A character of your choice in a situation of my choice 5"X7" $25.
25. Bums & the Bird Spirit Zap 10- just out! 11"X14" B+W, 2 pages, $400.
26. Captain Rosey Manrooth and her crew attempt to prevent the Checkered Demon from rescuing Star-eyed Stella and her witch sister through a hole in the hull - Limited Edition Portfolio-WorldWide 1200 copies, 12"X18", $500.
27. Toxic Coils from the Iris, Piercing screams from the street- Soup, Mondo Montana, Famous Potatoes 9"X12½", B+W, $300.
28. Play It Again, Sam- Collage with ink-Famous Potatoes 9½"X7 3/8" $35.
29. A Cornered Youth Tells the Truth B+W- 10 1/8"X6 3/4" $25.
30. Party Invitations (private publication) collage/drawing, 8"X5" & 7"X5" $20 each.
31. The Love Knot Blood Knot Caper, Kingbee Tab. -paste-up, 11 3/8"X17 3/8" $100.
32. Crumb Lettering, Spot Illustration-(Collages) 8"X3 7/8" $15.
33. Collage Comic Strip -4"X5½" - Famous Potatoes-K.C. Newspaper $15.
34. Arcade #1 illustration/jam with "Ace" Williams -6"X9", $30.
    " " spot illustration- Sounds of the Carnival, $15. Letters, $10.
35. Unpublished Drawings, B+W, 13"X10½" and 10"X10" $100 & $75.

NEWS, CONT'D FROM PG. 31

continuing titles, send a self-addressed stamped envelope to P.O. Box 7, Princeton, WI 54968.

George Metzger has sold a strip to HEAVY METAL. The drawing on page 17 of this issue of CASCADE is derived from a panel in the H.M. strip.

Robert Williams had a show of his art at the California Alternative Gallery in L.A. in February.

Hunt Emerson is working with the sensational new wave band, The Beat, doing artwork for their album cover, buttons and whatnot. His RABLIO WIFTERTHREE is a super new mini-comic with a heavy punk feeling; available for $1 from AR:ZAK, 11 Gosta Green, Birmingham 4, UK. Use internation M.O. payable in British currency when ordering.

Star*Reach Productions has suspended publication, with Mike Friedrich taking a job at Marvel Comics in New York.

Eternity Science Fiction is actively looking for science fiction oriented cartoons, single panel gags. Write P.O. Box 510, Clemson, SC 29631. They pay $15 on acceptance for first rights.

Word has it that a copy of GREEN LENNY by Joel Back has been sold for $500. This would make it the highest price ever paid for a single underground comic book.

Red Star Press of Frankfurt will publish a German edition of Art Spiegelman's BREAKDOWNS in the fall. Art has been doing book jackets for German editions of some Boris Vian novels (I SPIT ON YOUR GRAVE, DEAD PEOPLE ALL HAVE THE SAME SKIN, KILL ALL THE UGLIES, and WOMEN, THEY JUST DON'T UNDERSTAND) coming from 2001 press, the folks that did the Crumb Sketchbook. He's slowly proceeding with MAUS. Art's just returned from Poland, where he took pictures for the comic novel, and he's now back at the board.

MAGICAL BLEND is a new magazine with "Visualization & Concentration", a 3-pager by Justin Green, among other interesting features. There's artwork by Mark Roland and an article by Michael Moorcock, fine printing, poetry, and a lot of exploration of collective energy and artistic efforts. $1.50 + 50¢ postage from P.O. Box 11303, San Francisco, CA 94101.

A new oversize punk comic from L.A. is MODERN DRAWING #1, with

art by Mary Jones and Joe Clower. $2.00 from M.D. at 405 E. 4th St. 3rd floor, Los Angeles, CA 90013.

HOO HA COMICS and RATZLAFFE FUNNIES are new from Brouhaha Studio, both featuring color covers and the work of Timothy Fuller. The production of both books is top-notch, and Tim's comics are entertaining and funny. HOO HA is $1.75 and RATZLAFFE 50¢, or order both for only $2.00 ppd. from Tim at 1718 Highland Ave., Portsmouth, OH 45662.

WHO TOOK THE DRUGS is a drug-education comic book published by Stash, 118 S. Bedford, Madison, WI 53703. It's in an UG comic format, but the book is very anti-drug. It's $1.41 ppd.

REAL ASSASSIN THRILLS is a jam comic by Valentino and Rick Geary, only 100 copies of which were printed. It's $1 from Rick at PO Box 99835, San Diego, CA 92109 or Valentino at 11900 Oertley Cir., Garden Grove, CA 92641.

Richard Wayne and Gary Stein have printed their first mini-comic, LOOKING AHEAD, DROPPING DEAD. It costs 50¢ and a stamp but hurry, only 80 were made. R. Wayne, 22262 Chatsford, Southfield, MI 48034.

PURE ART QUARTERLY 14 and JOURNAL OF PURE ART are new from John Adams, PO Box 1527, Boulder, CO 80306. 75¢ ea. ppd.

Clay Geerdes at Box 7081, Berkeley, CA 94707 has 3 new mini-comix for 50¢ and a stamp ea, SWEET CHEEKS, FUNNY LAW and BABYFAT #10 are the titles. ■